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ABSTRACT

The Central Florida Film Production Technology Training program provided training to prepare persons for employment in the motion picture industry. Students were trained in stagecraft, sound, set construction, camera/editing, and post production. The project also developed a curriculum model that could be used for establishing an Associate in Science degree in film production technology, unique in the nation. The project was conducted by a partnership of Universal Studios Florida and Valencia Community College. The course combined hands-on classroom instruction with participation in the production of a feature-length film. Curriculum development involved seminars with working professionals in the five subject areas, using the Developing a Curriculum (DACUM) process. Students were recruited for each of three 15-week classes. More than 2,000 people applied for the training, 163 were placed in the program, and 134 students (83 men, 51 women) completed course requirements. Program evaluation showed that the program met its goals of training film production personnel, forming college-industry linkages, and developing a curriculum. The curriculum will be distributed through information retrieval systems and the Florida State Department of Education. In addition, the student film will be distributed commercially or noncommercially. (Appendices, the bulk of this document, contain information on project staff and class participants, a sample syllabus and class schedule, data on the student film, pre/post test, and publicity articles.) (KC)

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CENTRAL FLORIDA FILM PRODUCTION TECHNOLOGY TRAINING PROGRAM

V199A90113

FINAL REPORT - JULY 1990

OFFICE OF VOCATIONAL AND ADULT EDUCATION,

U.S. DEPARTMENT OF EDUCATION

COOPERATIVE DEMONSTRATION PROGRAM

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
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Valencia Community College
and
Universal Studios Florida

CE 056 759

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FINAL REPORT - JULY 1990

OFFICE OF VOCATIONAL AND ADULT EDUCATION,

U.S. DEPARTMENT OF EDUCATION

COOPERATIVE DEMONSTRATION PROGRAM

Central Florida Film Production Technology Training Program

V199A90113

I. Purpose of the Project

The purpose of this program, Central Florida Film Production Technology Training, was to provide a mechanism for 120 individuals to receive training to prepare them for employment in the new motion picture industry. The program addressed the technical level of employee that is most needed in order to build a film production infrastructure for the industry. These individuals learned film production skills by building on to their present ones in related technical fields. Students were trained in the following areas: Stagecraft, Sound, Set Construction, Camera/Editing and Post Production.

Our secondary goal was to develop a curriculum model which could be used for establishing an Associate in Science degree in Film Production Technology. This program, unique in the country, will be a complement to Valencia's existing Theatre/Entertainment Technology Program. The

process was accomplished using the DACUM Method of Curriculum Development with input from film educators and working film professionals in all five subject categories.

II. Program Development

The 1987 Post Secondary Education Planning Commission task force on film concluded that in order to ensure continued growth of the motion picture industry in the state, the post secondary education community must provide a well trained and competent work force adept at all aspects of production. It also stressed that because most new jobs would be created at the technical level, education should work in partnership with the film industry in providing quality educational program. The Universal Studios Florida/Valencia Community College partnership was designed to meet these needs by training "below the line" technicians in both the theory and practice of film making. The course combined a hands on classroom environment and the "ultimate laboratory experience": participation in the production of a feature length film.

The curriculum development process involved conducting seminars with working professionals in each of the five subject areas: Stagecraft, Sound, Set Construction, Camera/Editing and Post Production. Approximately one dozen persons were convened in each subject area for a day long curriculum development session. Input on goals and competencies related to professional film production were recorded, organized and are available for dissemination.

Project Personnel

The following administrative personnel were identified as essential to ensure a successful project: Project Directors (two), Grant Managers (two) and a liason with industry. Instructional personnel can be divided into two categories: Film Specialist/Lecturer (one) and Film Production Specialists (Eighty).

The Film Specialist/Lecturer was charged with the day to day operation of the classes and shooting exercises, and with assisting in curriculum development. In addition the classroom instructor was also charged with coordinating the selection and scheduling of Film Production Specialists. Film Production Specialists are working professionals in the film industry who share their expertise in a hands on classroom environment and/or participated in the curriculum development/evaluation process. Job descriptions and names of participants are noted in Appendix A.

Recruitment and Selection of Participants

Students were recruited for three classes, starting March 20, July 24, 1989 and January 15, 1990. Each class ran for fifteen weeks including eight weeks of classroom instruction and seven weeks of feature film production. Applications were distributed widely for each class. Over 900 persons applied for the first, 1,200 applied for the second and over 900 applied for the third class. A five person committee reviewed the applications for each class. The criteria used for accepting students as stated in

the grant were as follows:

1. People in related fields needing to expand and enhance their skills.

2. Participants who need training as film technicians.

3. Universal Studios Florida personnel that need upgrading of their skills.

Although the grant proposal required the selection of only 120 individuals, a total of 163 students were placed in the program. More than 40 students were selected for each of the three classes to allow for non completers and, because of the popularity of the course, to serve the largest number of students possible. One hundred thirty four students successfully completed the course requirements. Eighty three men and fifty one women completed the training. (See Appendix B for class participants.)

Course Design

The course was designed to develop technical skill in the five subject areas through traditional classroom experiences and then "field test" newly learned skills through the realities of feature film production. Each of the five subject areas was addressed by the Film Specialist/Lecturer and then supported by input from one or more Film Production Specialists from industry. Seminars in each area were supported by equipment and

space provided by Universal Studios Florida and its on property vendors such as Lee Lighting, Century III Post Production and Panavision camera. Class sessions and film shooting also took place at the Disney/MGM Studio. (See Appendix C for sample syllabus, daily class schedule and application forms.)

The most unique part of this program however, is the production of a student crewed feature length film. It was clear from discussions with working professionals that the realities of film making must be tested in the field. With this in mind a script was developed to serve our unique shooting requirements. Each class shot one part of a three part anthology with the working title of "Sealed With a Kiss". Students were responsible for all of the technical aspects of the production: set building, securing locations, camera operation and sound recording to name but a few. At this time the final post production is near completion and distribution possibilities are being explored for dissemination of the final product. (See Appendix D for "Sealed With A Kiss" information.)

III. Review of grant objectives

FILM PRODUCTION TECHNOLOGY

OBJECTIVE 1: Develop a film production program to meet the industry needs for film production technicians in Central Florida.

1.1 Activity: Assess specific training needs for Universal Studios Florida and other employers in Central Florida and review programs offered in other educational institutions.

In broad terms the training needs for technical film production have been well documented in studies conducted by the Post-Secondary Educational Planning Commission and the Florida Division of Community Colleges. It was our goal to factor those broad needs into the specific instructional components needed to meet the labor market needs for the local film industry. This was accomplished through analysis of the broad goals, interviews with working film professionals and input from film educators. The result was a listing of specific job tasks related to the five skill areas addressed in this project.

1.2 Activity: Assess resources and support available from Universal Studios Florida, other film-related agencies and Valencia.

Assessment of resources was conducted on two fronts: educational materials available in the field and equipment needed to accomplish training. Available educational materials were analyzed for their appropriateness to our training needs. Both traditional sources, such as publishers and film libraries, and non-traditional sources, such as equipment manufactures and suppliers, were explored. The non-traditional resources were especially productive and we received material from Tiffen Filters, Minolta, Kodak, Matthews Grip, Mole-Richardson Lighting, Sylvania and Panavision.

The second area of concern was the availability of equipment for teaching and production. To meet our need we revised the equipment purchase list and surveyed what resources were available through Universal Studios, local vendors, and Disney/MGM Studios. As a result, all of our equipment needs were met both for instruction and film production. In only the first few days of class we used many thousands of dollars worth of film equipment supplied by Universal Studios through Panavision.

1.3 Activity: Hire a Film Specialist/Lecturer to assist in curriculum development.

1.4 Activity: Film Specialist/Lecturer will be on staff 14 months.

1.5 Activity: Identify and hire film specialists in the five areas for each of 3 classes. Film specialists will be utilized for short periods of time and due to their schedules, hiring may need to occur to short notice.

Ralph Clemente, a film maker in residence at the University of Miami, was employed as the film specialist/lecturer. His background is extremely strong not only in the varied aspects of film production but also as a masterful classroom teacher. We found that Mr. Clemente was able to motivate and enthuse as well as educate our students. Daily comment sheets required of all students universally indicate that he was the best choice for the day to day instruction of this course. He was with the program from January 15, 1989 to May 30, 1990.

The program used 80 Film Production Specialists, many for all three classes. All were working professionals in the film industry willing to share their expertise in the classroom, in production and in the curriculum development/evaluation process.

1.6 Activity: Design, develop and refine the curriculum for the training components in Stagecraft, Sound, Set Construction, Camera/Editing, Post Production. Curriculum will continuously be refined.

A draft curriculum document for the five instructional components was completed on February 6th. It was circulated among film professionals and educators for comment. Two subsequent revisions and the development of a pre/post test resulted in a teaching plan which is both focused on our specific and comprehensive goals. Weekly meetings on curriculum development further refined this document for subsequent classes.

OBJECTIVE 2: Assess the participants training needs to work in the film industry, to work in related fields and to enter the new industry.

2.1 Activity: Review employee credentials and determine needed skills to advance into other areas of film production. Reviews will be administered for each of 3 classes.

2.2 Activity: Review employee credentials in related fields to determine needed skills to cross over into

film production. Reviews will be administered for each of 3 classes

2.3 Activity: Assess the skills needed for individuals never working in a related field or film field in order to enter the film productions field. Assessment will take place for each of 3 classes.

Assessment for training needs for all participants was conducted in four ways. First the general application to the program required the inclusion of a technical resume detailing both work experience and skill areas of expertise. A selection committee of five individuals reviewed all applications in terms of need for training and potential for successful completion.

Second, all placements were given a pre test to determine technical skills, thus allowing for customized instruction to meet the individual needs of students.

Third, to support the day to day teaching, formative evaluation was conducted by requiring the student to submit an attendance sheet with comments on the day's class. Students were specifically encouraged to mention problem areas needing review.

Fourth, each of the five skill areas was tested individually. This process was two fold and is one of the things which makes our approach unique. Not only were written tests conducted in the classroom, but the extensive shooting experience reinforced the practical application of skills in "real world" situations.

OBJECTIVE 3: Recruit 120 participants for training in the film production training program.

3.1 Activity: Prepare announcements of the film production program to be offered for each of 3 classes.

3.2 Activity: Circulate announcements of the courses in the film production program to appropriate agencies for each of 3 classes.

Applications were prepared for each class. They were widely disseminated to area schools, professional and labor organizations and industry related companies. Press releases were sent to local media.

OBJECTIVE 4: Implement a film production training program which provides training for technicians with specialized skills in stagecraft, sound, set construction, camera/editing and post production.

4.1 Activity: A. Purchase equipment to implement the program.
B. Purchase instructional material.

All equipment was purchased through the college purchasing system. Instructional materials and supplies were ordered and catalogued as required. (See Activity 1.2.)

4.2 Activity: Hire all staff to teach the courses.

Ralph Clemente was hired as a Film Specialist/Lecturer and worked from January 15, 1989 through May 30, 1990. Film Production Specialists were utilized per classroom and production needs.

4.3 Activity: Select 120 persons to participate in the film production program.

40 - Class 1

40 - Class 2

40 - Class 3

A selection committee of five individuals reviewed the applications for each of the three classes. A total of over 3,000 applications were submitted. To accommodate the overwhelming interest and to allow for non completers, over 40 students were selected for each class. All applicants were notified in writing of their standing.

4.4 Activity: Provide training components for consecutive classes in the film program. Each component will be four months in length for approximately 300 hours for 3 classes.

Each class ran for fifteen weeks including eight weeks of classroom instruction and seven weeks of feature film production. Classes began on March 20, July 24, 1989, and January 15, 1990, and provided well over three-hundred hours of instruction.

OBJECTIVE 5: Evaluate the effectiveness of the film production training program in meeting the needs of Universal Studios Florida and other Central Florida film industries.

5.1 Activity: Evaluate the performance of individuals who participated in programs in each of 3 classes.

A pre-test and post-test was given to evaluate the increase in theoretical knowledge related to the five technical areas of film production. Formative evaluations were conducted for each class. In addition unit tests were given to evaluate student progress and enable ample time for remediation in any area. Validation of the curricular efforts may be found in the Pre/Post Test results.

Every student gained technical film knowledge. Personal interviews, along with course evaluations, indicate that each class had an excellent learning experience in all technical areas. In addition to the technical knowledge, students felt that they were better equipped to demonstrate proper attitudes and had better networking skills as a result of taking this class and working on the production.

Follow up surveys will be conducted at three and six month intervals. (See Appendix E for Pre/Post Test and sample surveys.)

5.2 Activity: External Evaluator will evaluate project.

Talmadge Rushing, Director of Vocational Education with the Florida Department

of Education was the External Evaluator of this project. Mr. Rushing made three visits to evaluate the classroom experience, the film shoots and to review the curriculum. His report is found in Appencix F.

5.3 Activity: Evaluate the curriculum for needed revisions.

The course curriculum was reviewed by the Film Specialist/Lecturer and Film Production Specialists for revision after each of the three classes. Using this document as a guideline the final curriculum was developed by applying the Dacum approach in all five subject areas. Approximately one dozen persons were convened in each subject area for a day long curriculum development session. Input on goals and competencies related to professional film production were recorded, organized and are available for dissemination.

V. Summary

A review of the original goals and benefits of the grant strongly indicate that the Central Florida Film Production Training did accomplish the following.

1. Film Production Technician training was made accessible for Florida residents who are working in a related field or have training in a related field.

2. Combined facilities and equipment of industry and education were utilized.

3. Intensive training and seminars in film production technology were provided.

4. Curricula and materials for long-range instructional use were developed.

5. A highly skilled labor market was provided for the film industry.

6. An educationally and professionally sound instructional program met the requirements for employment in the film industry.

7. A partnership between industry and education was established which utilized the expertise of professionals from both areas.

8. Central Florida Film Production Training was a catalyst to bring Valencia together with employers of the film industry who had specific training needs.

Dissemination of the results of this project will be conducted in three ways. The curriculum will be archived at the ERIC Clearing House for Adult, Career, and Vocational Education and the six Regional Curriculum Coordination Centers (CCC) of the National Network for Curriculum Coordination in Vocational-Technical Education (NNCCVTE). In addition, Valencia Community College, will distribute the curriculum through the State Department of Education, the Florida Institute for Film Education and by our own Film Department at meetings and

conferences nationwide. Finally, we will pursue commercial and non commercial distribution of the student film, Sealed With A Kiss. This effort will help public awareness of the successes which can be achieved through vocational training.

VALENCIA COMMUNITY COLLEGE

FILM PRODUCTION TECHNOLOGY

		FEDERAL FUNDING	MATCH	TOTAL
1.	Salaries and Wages Project Director	$39,198	-0-	$39,198
	Universal Studios Florida	-0-	22,618	22,618
	Film Production Specialist	25,000	-0-	25,000
	Film Specialist/Lecturer	46,086	40,714	86,800
	Secretarial Support	14,452	-0-	14,452
	TOTAL PERSONNEL	124,736	63,332	188,068
2.	Fringe Benefits	11,347	-0-	11,347
3.	Travel Out-of-District	5,000	-0-	5,000
4.	Equipment	149,948	-0-	149,948
5.	Supplies	20,409	3,000	23,409
6.	Contractual Services	-0-	-0-	-0
7.	Other:			
	Printing	1,500	1,072	2,572
	Travel In-State/Local	4,000	-0-	4,000
	Facilities	-0-	94,999	94,999
	Telephone		1,166	1,166
	Tuition and Fees	40,714	-0-	40,714
	Equipment rental	18,565	46,827	65,392
	TOTAL OTHER	64,779	144,064	208,843
	TOTAL DIRECT COSTS	376,219	169,682	545,901
	TOTAL INDIRECT COSTS	30,098	-0-	30,098
	TOTAL	**406,317**	**169,682**	**575,999**

EXTERNAL EVALUATION
FILM PRODUCTION TECHNOLOGY PROJECT

VALENCIA COMMUNITY COLLEGE

Funding this particular project at this particular Community College at this particular time shows both wisdom and foresight. It reflects an ability of the sponsors to recognize in a timely manner, changing demographics and the problems and opportunities inherent in the labor force as a result of these changes.

Within the last few years Orlando and the Central Florida area have rapidly become the world's number one tourist destination. Central to this growth has been the entertainment industry. This created many new jobs that Valencia Community College quickly moved to train for with an enhanced Theater and Entertainment Technology Program. Concurrently governmental leaders and economic development interests se'ected film-making for a concentrated, unified support effort on a statewide basis.

The Film Technology Program at Valencia Community College promises to be the most important training source in Florida for entry level professionals needed by this developing industry.

In addition to its size, location and demonstrated ability to attract students, VCC has exhibited other considerable assets from the outset. Notable is its president, Dr Paul Gianini. Dr. Gianini, a hands-on manager, quickly moved to become thoroughly knowledgeable of the film industry and its unique characteristics. He has provided the unswerving high visibility and behind-the-scenes support so necessary for project success.

The campus provost, occupational dean, and department chairperson have been personally involved throughout. They deserve much credit for helping find ways to carry out project activities that often were unique and without precedent in the VCC campus setting.

Rick Rietveld, project director, utilized a strong background in theater and film to set goals, plan activites, motivate students and faculty, initiate and test concepts, and bring to closing this successful project. He is a master communicator and tireless worker who accomplishes what he sets out to do.

The curriculum developed as a part of this project is noteworthy. It is displayed in a practical and easy to use format. Provided are options for usage in narrow applications or in a full blown comprehensive setting. Its components should receive extensive usage when made available on a nationwide basis. The curriculum has received a more extensive field test than the time allocated would seem to permit.

A strength was the skillful involvement of well known consultants and adjunct faculty. Maximum benefits were realized for funds expended for this purpose. Their participation provided credibility that proved unquestioned.

The program did a good job of guiding and counseling students. At no time did they raise student expectations beyond the realistic. This quality is captured in the document produced. Other users should find it equally useful.

Instruction observed progressed logically from the theoretical to practical. Much of the hands-on was in the form of "shoots". These filming sessions were things of beauty and approached the level of a professional "company" at work. They were realistic, had good scripts, strong casts, quality shooting locations and sets. Class members were highly motivated, well prepared for their assignments and carried them out with a degree of success that belied their inexperience.

Early indications are that the top students from this program, especially those that enter the Florida job market will likely move up in the industry somewhat faster than those trained exclusively through on-the-job or work site arrangements.

Valencia Community College has become a premier institution in which to pilot new programs, concepts and ideas. This is but the latest of their successes.

Talmadge L. Rushing
Director, Industrial Education
Florida Department of Education
Tallahassee

APPENDIX A

JOB DESCRIPTIONS

NAMES OF ADMINISTRATION AND INSTRUCTORS

JOB DESCRIPTIONS AND QUALIFICATIONS

The project will include:

PROJECT DIRECTORS

Richard Rietveld is the Program Director of Valencia's unique A.S. Degree in Theater and Entertainment Technology. His organizational abilities and experience in curriculum development will ensure both the educational value of this project and the strength of an ongoing film program.

Rick's talents in synthesizing the skills needed by industry into experiences that are closely related to job tasks will be extremely important to this program.

Qurentia Throm is the Department Chairman for Fine Arts and Social Science at Valencia. Her managerial skills will provide the much needed support in the day-to-day operation of the project.

GRANT MANAGERS

Carolyn Allen is the Provost of the East Campus of Valencia Community College. Carolyn's administrative role at the college will provide the leadership and college-wide support needed to develop an exemplary program.

Joan Tiller is Director of Vocation Education at Valencia. Her experience in developing programs and working with business and industry will be beneficial in developing the film production program. Joan has managed numerous local, state and national projects.

LIAISON WITH INDUSTRY

Norman R. Rice is vice president and studio manager for Universal Studios Florida. He is responsible for management of the entire production facility which entails close coordination with other national production companies.

RESOURCE FILM SPECIALIST/LECTURER - to be hired

MASTER TEACHERS - to be hired

Resumes are included in the Appendix

PROJECT DIRECTOR - JOB DESCRIPTION

Richard Rietveld

1. Coordinates student recruitment, selection of participants, and registration.

2. Coordinates Film Production Specialists' seminars.

3. Acts as liaison with industry.

4. Schedules program activities.

5. Assists the Resource Film Specialist/Lecturer in curriculum development.

6. Coordinates the development of educational materials.

7. Assists in teaching film classes.

8. Coordinates all purchasing and rentals required for the film classes.

9. Responsible for developing, planning, implementing, and directing of project information to the public.

10. Supervision of the design and development of the program curriculum.

11. Responsible for day-to-day activities of the project.

12. Assists with the production of a publication describing the project.

PROJECT DIRECTOR - JOB DESCRIPTION

Ourentia Throm

1. Supervises areas related to development and implementation of program, scheduling, and evaluation.

2. Meets with industry representatives on a regular basis to address concerns and issues related to the program.

3. Supervises follow-up studies and dissemination of materials to appropriate sources.

4. Assists with the production of a publication describing the project.

GRANT MANAGER - JOB DESCRIPTION

Carolyn Allen

1. Serves as administrative liaison between Valencia Community College and Universal Studios Florida.

2. Reports to the President and Administrative Council on the progress of the program.

GRANT MANAGER - JOB DESCRIPTION

Joan Tiller

1. Coordinates between the State Department of Education, Valencia and Universal Studios Florida.

2. Coordinates with Project Directors for follow-up reports on the grant activities.

3. Maintains all accounting records, approves expenditures, and prepares reports for the project.

RESOURCE FILM SPECIALIST/LECTURER - JOB DESCRIPTION

1. Designs instructional modules for the six technical components and evaluates their effectiveness for use in an ongoing curriculum.
2. Coordinates with Program Directors the selection of master teachers for seminars.
3. Conducts film production classes that accurately reflect industry standards and practices.
4. Provides summative evaluation of student progress on an individual basis.

MASTER TEACHERS - JOB DESCRIPTION

1. Conducts technical seminars in areas of specialization in film production.
2. Provides resource materials related to industry standards and requirements for employment.
3. Provides evaluation of curriculum materials used in the ongoing film program.

FILM PRODUCTION SPECIALISTS

Sondra Dee Boyachek	Production Coordinator
John J. Boyd	Gaffer
Harold Collins	Set Construction
Michael Corbett	Grip
Ray Dettore	Dolly Grip
Peter Devlin	Sound
Phil Dunkle	Sound
Micki Eagle	Hair and Make-Up
Rae Esposito	Production Manager/Coordinator
Joe Foglia	Sound
Annette Gluskin	Production Coordinator
Richie Havens	Musical Score
Steven Heller	Gaffer
Carolyn Horton	Editing
Henry Less	Director of Photography
John Lindsey Moulds	Director of Photography
Orson Ochoa	Director of Photography
William Papp	Stedicam Operator
Ken Pohlman	Sound
Nick Romanac	Props/Set Design
Robert M Storer	Director of Photography
Cyndy Streit	Script Supervisor
Bob Ulland	Steadicam Operator
Barry Waldman	Assistant Director
Norman Weber	Art Director
Chloe Weisner	Production Manager/Coordinator
Amanda Wells	Make-Up

CURRICULUM CONSULTANTS

Ricardo Alvarez	Sound
Michael Banner	Set Construction
Robert Beverlin	Camera
Jim Birnie	Set Construction
Carl Carden	Sound
Brien Casey	Sound
Matthew Cokee	Sound
James Crisp	Script
Terry Crisp	Lighting
Arthur David	Editing
Michael Edling	Script
Peter Eisner	Set Construction
John Elias	Editing
Jacel Evans	Set Construction
Charles Faist	Lighting
Debe Fisher	Sound
Howard Genser	Camera
Robert Goble	Script
Stephen Greear	Lighting
Rob Hill	Sound
Dennis Hus	Script
Thomas Jarvis	Editing
Jim Kelly	Editing
F. J. Kelman	Lighting
Larry Kingston	Sound
Ben Kupfer	Camera

Richard Lacy	Camera
Grace Machado-Arnold	Editing
Joseph Mast	Script
Michael McGowan	Camera
Alfred Meyers	Lighting
Ted Morris	Camera
David Mouery	Sound
Mike Palma	Editing
Dominic Palmieri	Camera
Oliver Peters	Editing
Nik Petrik	Camera
Gary Rankin	Lighting
E. Curt Rector	Lighting
Gaston Santiso	Editing
Bob Schmidt	Editing
Richard Schmidt	Sound
Robert Scott	Script
Tim Shank	Editing
Gene Siegmund	Script
George Skelly	Script
James Smith	Script
Alan Solomon	Script
Stephen Thompson	Lighting
Robert Van Dorn	Sound
Charles Weaver	Script
Donald White	Set Construction
Paul Williams, II	Lighting

APPENDIX B

CLASS PARTICIPANTS

FEDERAL GRANT
UNIVERSAL CLASS I

NAME	PRE-TEST	POST-TEST
Alicea, Chris	44	50
Brink, Patricia	32	59
Cannaday, Margaret	46	70
Cason, Thad	46	92
Cassar, Bernie	46	86
Dietz, Gerald	16	61
Dietze, Robert	66	75
Dinger, Andrea	30	74
Duncan, Jacqueline	30	45
Falguiere, Sharon	28	58
Fischer, Anne Marie	19	49
Forman, James	35	52
Freeman, Deborah	32	64
Gallo, Chris	34	57
Gunning, Lisa	25	71
Imbesi, Vincent	28	42
Kingston, Lawrence	42	69
Kish, John	37	94
Kjergaard, Charles	36	46
Kupfer, John Fred	28	41
Limbaugh, Janice	33	48
Matthews, Mindy	31	91
Montel, Frank	36	76
Norden, Russ	52	75
Oliver, James	34	71
Orndorff, Kathy	29	39
Paresi, Barbara	47	91
Purser, David (Chip)	49	65
Recor, Lusinda	38	89
Rennie, David	53	68
Romero, Byron	28	74
Segal, Sara	15	51
Starks, Eleanor	38	48
Stratman, Patricia	34	72
Sutton, Eric	33	48
Tarpey, Victoria	32	66
Tillman, Charles	67	80
Turley, Kevin	62	77
Weisner, Chloe	35	85
White, David	58	90
Williams, Denise	43	87

FEDERAL GRANT
UNIVERSAL CLASS II

NAME	PRE-TEST	POST-TEST
Allen, Rosamond	42	51
Barron, Gayle-Suzanne	22	40
Bauer, David	40	86
Boyd, Stephen	39	81
Byers, William	30	81
Chaplin, Christopher	61	87
Costa-Bulnes, Carmen	25	55
Dennert, Christian	61	72
Deuschle, Paul	37	87
Dilks, Edward	56	81
Evans, Mark	32	87
Fisher, Benjamin	34	86
Fuhrer, David	54	85
Greene, Kevin	50	83
Hanley-Woodbridge, Kurt	27	73
Haskett, Christopher	32	69
Jacobson, Mitchell	57	83
Kerkoff, Debra	40	77
Kinne, Lynne	32	44
Lodrick, Karen	21	73
Loper, Robin	13	82
Maukonen, Debra Ann	67	80
McGee, Barbara	44	57
Meyers, Edmund	36	77
Montalvo, Neryvette	29	79
Olsen, Robert	54	76
Orris, Neil	36	66
Paddock, George	42	78
Price, David	36	60
Ramee, Richard	36	66
Roberts, Thomas	35	49
Romano, Jack	56	72
Russell, Patrick	56	85
Stout, Richard	34	78
Sudol, Corey	43	78
Taylor, Lewis	48	63
Webb, Kelly	44	80
Wellman, Claudia	39	78
Williams, Scott	28	87
Wright, Rudy	32	50

FEDERAL GRANT
UNIVERSAL CLASS III

NAME	PRE-TEST	POST-TEST
Agnoff, Susan	34	85
Alarie, Kevin	36	60
Albelo, Glen	42	72
Arriens, Shanon	31	53
Baggs, Craig	28	58
Bandy, Timothy	30	58
Barone, Thomas	42	74
Behrens, Ingrid	40	75
Berry, Bethany	41	53
Bittle, David	68	81
Bonin, Steve	31	68
Breithaupt, Rosemary	40	79
Brennan, Patrick	34	46
Cannon, Jeffrey	39	51
Carufel, Dana	35	74
Chontos, Lori	24	84
Clay, Gary	40	51
Collins, Ed	40	
Dennis, Tiersa	30	82
Digby, James	31	75
Dunnehoo, Monica	54	85
Florio, Michael	30	39
Gardner, Gregory	44	58
Gross, Norma	32	78
Haines, Melody	38	76
Hassinger, Jane	26	48
Helsel, Mary Ann	38	58
Hugh, R. J.	29	61
Jones, Robert	47	73
Keithley, Katharine	31	66
Kolczynski, Kevin	44	62
Kroviak, Vicki	22	69
Kwitowski, Clif	29	75
Lee, Dale	20	68
Lilley, Robert	35	48
Linn, Chris	40	58
Lukaszewicz, Ryszard	45	64
Maunder, Martha	40	77
McLoughlin, John	61	86
Miller, Candace	36	86
Moshonas, George	25	84
Murphy, Jeffrey	63	83
Murray, Chris	33	52
Piccinini, Marten	28	61
Siskin, Scott	30	49
Spoor, Wayne	48	75
Stahly, Shelley	41	77
Stone, Jim	41	90
Sucich, Fay	24	63
Thomas, Judith	35	84
Thomson, James	33	70
Vaccaro, Debbie	45	58
Zeller, David	68	83

APPENDIX C

SAMPLE SYLLABUS

DAILY CLASS SCHEDULE

APPLICATIONS

SYLLABUS: CENTRAL FLORIDA FILM PRODUCTION
TRAINING PROGRAM

CLASS 1 MARCH 20 - JUNE 30 8:30 A.M. - 12:30 A.M.
CLASS 2 MARCH 20 - JUNE 30 6:30 A.M. - 10:30 P.M.

PROJECT DIRECTOR: Richard Rietveld

FACULTY: Ralph R. Clemente
John C. Lindsey-Moulds

PURPOSE OF THE CLASS:

To prepare students for employment as motion picture production assistant camera persons, assistant sound persons, assistant editors, grips, electricians and set constructors, or to provide supplemental training for persons previously or currently employed in these or related occupations.

The first eight weeks of each session will feature an overview of the motion picture industry and intensive hands-on training with contemporary equipment.

The final seven weeks will start with a series of specialty seminars and intensive pre-production of our class project. By this time you will have been assigned to one of the many different departments needed to produce a film. Production of the film will last for three weeks, coincide with and followed by the post-production elements and classes.

THE FILM PROJECT:

In keeping with the old addage that film production is something that you learn by doing, we are going to produce a feature film (Anthology) with three acts. Each group of classes will produce one act during their three week shooting period.

ACT I - Black and White
Plays in a small citrus community in Central Florida in 1957. Our central characters (boy and girl) meet as 9th graders. Puppy Love.

ACT II - Color
They rediscover each other at Woodstock in 1969. He is now a graduate film student at N.Y.U. and a member of the "Woodstock" Documentary film crew. They fall in love.

ACT III - Color
He is a successful film director working at the Orlando studios in 1989. She is primarely involved in the raising of their two children. They divorce. This act deals with single parenthood, the "singles scene", loneliness and self-discovery.

SUGGESTED TEXTS: AMERICAN CINEMATOGRAPHER MANUAL
SOUND...Magnetic Sound Recording for Motion Pictures
Eastman Kodak Publication S-75
EASTMAN PROFESSIONAL MOTION PICTURE FILMS
Publication H-1

SUGGESTED READING:

CINEMATOGRAPHY.....Kris Malkiewicz
FILM LIGHTING.....Kris Malkiewicz
PROFESSIONAL LIGHTING HANDBOOK....Verne & Sylvia Carlson
The Technique of LIGHTING FOR TV and MOTION PICTURES.....Gerald Millerson
ELECTRIC CINEMATOGRAPHY.....Harry Mathias and Richard Patterson
INDEPENDENT FILM MAKING. .....Lenny Lipton
PRIMER FOR FILM MAKING.....Roberts and Sharples
HOW MOVIES WORK.....Bruce Kawin
AUDIO CRAFT.....NFCB
FILM MAKER'S DICTIONARY. .....Ralph Singleton
PROFESSIONAL CAMERMAN'S HANDBOOK..Verne & Sylvia Carlson
THE FILMMAKER'S HANDBOOK.....Edward Pincus and Steven Archer
STAGE RIGGING.....Jay O. Glerum
THE GRIP BOOK. .....Michael G. Uva
THE HOLLYWOOD GUIDE TO FILM BUDGETING & SCRIPT BREAKDOWN.....Danford Chamness
BROOKS STANDARD RATE BOOK 88-89 ISSUE.....Stanley J. Brooks
CINEMA WORKSHOP.....Anton Wilson
7TH EDITION LIGHTING HANDBOOK.....GTE Products Corp.(Sylvania)

CLASS SCHEDULE:

Date	Topic
March 20	Introductions/Overview/Test
21	Pre-Production
22	Film flow from orig. to answer print
23	Editing overview
27	Anatomy of a feature film-CEASE FIRE
28	Craft Dictionary: job discriptions
29	How cameras work/Lenses/Film Stocks
30	Exposure/Focus/Depth of field/Filters
April 3	Magazines/Loading/Changing Bags
4	Duties of 1st and 2nd asst. camera person
5	Panaflex/Arri BL IV/Arri IIc/Arri III/Arri SR
6	Scratch Test/Focus Test/Maintenance/Cameras,etc.
April 10	Intro to Lighting/Duties of a Gaffer & Best Boy
11	Three Point Lighting/Key Light,Fill Light,Back Light
12	HMI Lights/Ballasts/Scrims/Dichroics/Generator
13	Quartz/Halogen/Carbon Arc/Safety Codes, etc.

April 17 Intro to Gripping/Duties of Key Grip/Best Boy/Grip
18 Grip Equipment/Dolly/Track/C-Stands
19 Crank-O-Vators/T-Bones/Cucoloris/Flags/Dots
20 Reflectors/Sicks/Stage Knots/Nets, Etc.

April 24 Intro to Sound/Duties/Problems on Stage & Location
25 Nagra/Boom/Sound Blanket/Microphones
26 Practical Work with Nagra and Microphones
27 Digital Sound - Ken Pohlmann

May 1 Intro to Set Building/Model Builders/Props
2 Forced Perspective/Computer Aided Design
3 Aging/Distressing/Set Dressing/Set Construction
4 Perspective/Budgets/Locating Props, Etc.

May 8-11 We will be setting up and lighting sets on sound stage and back lot for student filming (taping) of short projects.

May 15 Assistant Director Seminar
16 Script Supervisor Seminar
17 Production Manager Seminar
18 Production Coordinator Seminar

May 22 Make-up and Hair Seminar
23 Wardrobe Seminar
24 Casting Agent Seminar
25 Field Trip to Allied Labs

May 30 Field Trip to Century III
31 Duties of 1st and 2nd Asst. Editor of Motion Pics.
June 1 Syncing Dailies/Logs/Scripts/Re-Constituting,Etc.

June 5-23 Production of our Portion (Act) of Feature Film

June 26-29 Post-Production of our film

June 30 Graduation.

THE CENTRAL FLORIDA FILM PRODUCTION TRAINING PROGRAM OBJECTIVES AND PROPOSED SCHEDULE

SESSION I MARCH 20

Upon completion of this session the student enrolled in the training program should be able to:

I. Describe the background of his/her classmates, the instructors of the Central Florida Film Production Training Program, and the rules and regulations of the project in regards to the Universal Company.

II. To be able to differentiate theory/description of film time vs. real time.

III. To assess the students knowledge and terms of the motion picture business and his/her technical knowledge of how movies are produced.

TOPICS:

A. Explain the program
B. Attendance
C. Books that students should buy:
   1. American Cinematographer Manual
   2. Lighting Books
D. Books that students might want to buy
E. Index cards for each student
F. Students introduce themselves
G. Name tags and Universal Regulations
H. Pre-test

VISUALS:

"Understanding movies", (film time vs. real time)

EQUIPMENT NEEDS:

1. 3/4" Video

GUESTS:

Universal Company Executive
VCC Executive

SESSION 2 MARCH 21

Upon completion of this session the student must be able to explain the following film terms and activities.

I. Script breakdown

II. Budget

III. Call sheets

IV. Scripting

V. Production Boards

VI. Strip Boards

VII. Production Pre-planning

VIII. Directing

TOPIC:

A. Script Break down
   1. Location
   2. Unions - SAG
   3. Clearance
   4. Number of days of shooting
   5. Above the line
   6. Below the line

B. Shooting ratios
C. Call sheet logistics
D. Production pre-planning
E. Post requirements
F. Shooting
G. Directing a motion picture

VISUALS:

"50 Years of DGA"

EQUIPMENT NEEDS:

1. Overhead Projector
2. 1/2" Video

SESSION 3 MARCH 22

Upon completion of this session, the student should be able to:

I. Explain in broad terms the technical steps taken in producing a theatrical motion picture.

TOPICS:

A. Film is illusion
B. Film Flow: From Original To Answer Print
   1. Negative to work print - 1/4" to mag
   2. Sync dailies
   3. Rough cut
   4. Fine cut
   5. Split and strip tracks
   6. Build effects track from various sources
   7. Music
   8. Slop print
   9. Pre mix - Sound mix
   10. Optical transfer
   11. A and B rolling
   12. Answer print
   13. Interpositive
   14. Internegative
   15. Release prints

VISUALS:

"The Inning of the Week"

EQUIPMENT NEEDS:

1. 16mm projector

SESSION 4 MARCH 23

Upon completion of this session the student should be able to:

I. Summarize the technical steps involved in post-production

TOPICS:
A. Editing
B. Sound mixing
C. Shot continunity
D. ADR

VISUALS:
"21 Jumpstreet"

EQUIPMENT NEEDS:
1. 3/4" Video
2. Slide projector
3. 1/2" Video

SESSION 5 MARCH 27

Upon completion of this session the learner must be able to:

I. Describe in great detail how a script goes through the rigorous process of becoming a theatrical release.

II. Be able to explain the following steps/or be assessed for his/her ability to devise plans for the following topics:
   A. Scripting
   B. Financing
   C. Casting
   D. Hiring of the crew
   E. Finding production location
   F. Shooting
   G. Editing
   H. Printing
   I. Distribution of a specific film

TOPIC:
How "Cease Fire" Was Made From Script to Distribution

VISUALS:
1. 35mm Print

EQUIPMENT NEEDS:
1. 1/2" Video
2. 3/4" Video
3. 35mm Screening Facility

SESSION 6 MARCH 28
6:30 - 10:30

I. Upon completion of this session the student should be able to outline in detail production sequencing for class film project.

TOPIC:
A. Pre-production
   1. Script Breakdown

2. Production Boards
3. Shooting Schedule
4. Story Boards

B. Production
1. Personnel
2. Equipment Rental
3. Supplies

C. Post-Production
1. Techniques
2. Style

Visuals:
Selected sequences from appropriate film styles and genres.

EQUIPMENT NEEDS:
1/2" video

SESSIONS 7 AND 8 MARCH 29 AND 30

Upon completion of these sessions the student must be able to:

I. Thread a 16/35mm camera

II. Be able to mount a 16/35mm camera on several different mounting plates/and or tripods heads.

III. Be able to identify and use the following equipment:
a. Matte box
b. Fluid tripod head
c. Gear tripod head
d. Baby legs
e. Standard legs
f. High hat

IV. Be able to thread a 16/35mm magazine.

V. Be able to check the film gate of a 16/35mm camera.

VI. Be familiar with and be assessed for ability to use the batteries to operate different 16/35mm cameras.

EQUIPMENT NEEDS:
1. All Cameras/Batteries
2. Magazines
3. Tri-Pods
4. Geared Head
5. Changing Bags
6. Slates

GUESTS:
1. Universal/Panavision Camera Expert
2. John Lindsey-Moulds

SESSION 9 AND 10 APRIL 3 AND 4.

Upon completion of this session the student should be able to:

I. Perform the following Tasks:
   - A. Do a scratch test
   - B. Do a lens test
   - C. Be assessed for his/her ability to thread various cameras
   - D. To be able to discuss the following:
     1. Use of slate
     2. Cameras/reports
     3. Focus and use of tape measure
     4. Use of cinematographers handbook
     5. Camera maintenance

II. Be able to list books/literature/magazines where information of interest to cinematographers might be found.
   - A. Scratch test
   - B. Lens test
   - C. Threading of cameras
   - D. Slating
   - E. Camera log/reports
   - F. Lens tissues cleaners
   - G. Ditty bag
     1. Grease pencils
     2. Air cleaners
   - H. How to deal with Rental House
   - I. Unloading magazines
   - J. Prepare film for labs
   - K. Floor marking actors while blocking for camera
   - L. Camera books/manuals
   - M. American Cinematographers Magazine

EQUPMENT NEEDS:

1. Camera Packages
2. Grip and Lighting Truck/Dolly
3. ARRI II C
4. ARRI III
5. ARRI SR
6. Extra Mags
9. ARRI BL IV
10. Panaglide
11. 1/2 inch video/3/4 inch video

GUESTS:

John Lindsey-Moulds
Universal/Panavision

SESSION 11 APRIL 5

Upon completion of this session the student enrolled in the training program should be able to:

I. Explain how the various parts of motion picture cameras work.

II. To be able to identify various lenses and explain how they focus, how light is transferred through prisms, and how they should be used.

III. To be able to summarize motion picture theories of persistence of vision and intermittent movement.

IV. To identify proper film speed for projection.

V. To identify film terms of ASA, 60 HZ, pilot tone and EI.

VI. To be able to discuss color and its relationship to motion pictures.

VII. To be able to discuss filters and both additive and subtractive printing.

TOPICS:

A. How Cameras Work
B. How Lenses Work/How The Eye Works
C. Shutter
D. Reflex systems
E. Intermittent Movement/Persistence of Vision
F. Loops
G. Speed Rates/Filming Rates
H. Shutter Speeds
I. Types of Film ASA/Exposure Index
J. Optical Sound
K. 60 HZ/Pilot Tone

VISUALS:

"Behind the Scenes"

EQUIPMENT NEEDS:

1. 3/4" Video
2. Slide projector
3. Overhead projector

SESSION 12 APRIL 6

Upon completion of this session the student will be assessed for his/her ability to focus the lens on the camera.

I. To be able to explain the meaning of:
   A. Focus
   B. Depth of field
   C. Hyperfocal distance
   D. Follow focus
   E. Aperture
   F. Exposure
   G. T-stops
   H. F-stops
   I. ASA
   J. Exposure index
   K. Film speed
   L. Wide angle
   M. Telephoto
   N. Filters

II. To be able to take a light reading with an incidence light meter.

III. To be able to take a light reading with a reflective light meter.

IV. To be able to use and know functions of a viewing glass.

TOPICS:

A. Lenses and How they Work:
   1. Wide angle
   2. Telephoto
   3. Normal
   4. T-stops/F-stops
   5. Focus
   6. Depth of Field
   7. Hyperfocal distance
   8. Circle of Confusion

B. Exposure
   1. ASA/EI
   2. Film speeds
   3. Contrast Ratios
   4. Grain

C. Filters

VISUALS:

1. 1/2 tape on lenses
2. 3/4" tape on filters

EQUIPMENT NEEDS:

1. 1/2" video
2. 3/4" video
3. Light Meters
4. Overhead Projector
5. 35mm Slide Projector

SESSION 13, 14, 15, AND 16 APRIL 10, 11, 12, AND 13, GRIP/LIGHTING TRUCK UNIVERSAL STUDIOS

Upon completion of this sequence of sessions the student should be able to:

I. Identify concepts of lighting principles required to correctly light a motion picture set.
   1. High key
   2. Low key
   3. Fills
   4. 3 point lighting

II. Cite examples of exposure requirements of different film stocks.

III. Prove his/her ability to read a light meter

IV. To explain how to use the following tools of lighting:
   1. Scrims
   2. Flags
   3. Dots
   4. Butterfly
   5. Gauze
   6. Gels
   7. Barn Doors
   8. HMI

TOPICS:

A. Foot candles and foot-lamberts

B. 3 point lighting:
   1. Key
   2. Fill
   3. B.G.
C. Cucoloris, Gobo, Barn Door & Snoots
D. Butterfly, Cloth Cutters and Scrims
E. Gauze, Flags, Black and Obies
F. Type of bulbs
   1. Quartz
   2. Tungsten
   3. Halogen
   4. Carbon Arc
   5. HMI
G. Safety codes
H. Portable lighting
I. Pre-lighting
J. Generator
K. Gaffers responsibility

VISUALS:
SMPTE 3/4" tapes
Laszlo Lighting Tape

EQUIPMENT NEEDS:
1. Grip Truck
2. 3/4" Tape Deck
3. Assorted Lights and Acces.
4. 1/2 inch tape deck/monitor

GUESTS:
Universal Lighting Expert
Prof. Gaffer

SESSION 17, 18, 19, AND 20 - APRIL 17, 18, 19 AND 20
GRIP/LIGHTING TRUCK

Upon completion of these sessions the student should be able to:

I. Describe the activities of a grip

II. Lay dolly track

III. Be sent to a professional grip truck and be able to identify the following equipment:
   A. Century stands
   B. Crank -o-vators
   C. Putty knife stand
   D. T-bones
   E. Deck holes
   F. Lite lifts
   G. Apple box
   H. Wall spreader
   I. Wall sled
   J. Tube stretcher
   K. Mafer clamps
   L. Flex arm
   M. Tube dolly
   N. French flag
   O. Mini-jib-arm
   P. Baby legs

Q. Soft light
R. Various light stands
S. Gator grip sockets
T. Broad light
U. Strip light
V. Clamp heads
W. Reflectors
X. Trombone
Y. Wall plate
Z. HMI
AA. 12,000 watt light
BB. 10,000 watt light
CC. Junior spots
DD. Baby spots
EE. Chapman Cranes

IV. How to flag a lighting set up

V. How to tie stage knots

VI. Proper use of sand bags and other safety equipment; know the different nail sizes and strengths.

VII. Identify and cite cable size and power limitations

VIII. Pre-light a set under order from a Director of Photography

TOPICS:

A. Explain duties of a grip.
B. Common knots, common nails, and bolt sizes.
C. How to flag a lighting set-up
D. Use a clothes pins.
E. Cover the normal Gaffer/Grip items of grip truck such as:
1. T-bones
2. Lite lifts
3. Crank-o-vators
4. Putty knife stands
5. Wall plates
6. Furniture clamps
7. Wall sleds
8. Century stands
9. Flex arms
10. Tripod heads
11. Tripod legs
12. Use of bungy cord
13. Barneys
14. Set up various dollies
15. Stay set feet
16. Politics and pecking order on set
17. Set etiquette
18. Rigging for stunts
19. How to make/set up butterfly
20. Getting a job/rental house

EQUIPMENT NEEDS:

Chapman Cranes
Dolly

GUESTS:
Professional Grip
Universal Support Personnel

SPECIAL PROJECTS:
1. Slide Coverage Needed
2. It would be good if the students could go on a short location, possible by van to actually set up a shot by laying dolly track and setting up a video camera, taking a look at how steady it was etc.

SESSION 21 APRIL 24

Upon completion of this session the student should be able to describe:

I. The Functions and duties of the assistant sound personnal.

II. How to hold the boom for relationship of sound to camera positions.

III. How to coil microphone cable.

IV. How to thread a Nagra tape recorder.

V. Suggest ways to get a good recording for a motion picture.

TOPICS:
A. Duties of sound personnal
B. How assistant sound person/boom person should function
C. What a sound person looks for in his assistant
D. Demonstrate wireless system
E. Demonstrate good use of mike/boom operations
F. Discuss sound problems on set
G. Discuss sound problems on location

SESSION 22 APRIL 25

Upon completion of this session the student should be able to:

I. Describe the mixing procedures of making a sound track for motion pictures

II. Record a 60HZ sync pilot tone on a Nagra.

III. Be able to use ear phones.

IV. Describe duties and functions of the sound-boom operator and cable-man.

TOPICS:
A. Duties of sound mixer and sound crew
B. Voice plating
C. Mixing process
D. Sound blankets
E. Use and care of earphones
F. Sound frequencies
G. Wireless systems
H. Bulk erasers
I. Plugs and connectors
J. Microphone pick up pattens
K. Roll offs and frequency response
L. Battery power for tape recorders

M. Full coat and other mag stock
N. Terms to include:
    1. Fade, the bed
    2. Montage
    3. Bridge
    4. Ambient
    5. Foley stage
    6. Compression
    7. DVX
    8. Dolby
    9. Phase
    10. Dead sound
    11. Voice plate
    12. ADR
O. Suggested books to read
P. Digital Recording.

VISUAL:
Overhead transparencies
35mm slides

EQUIPMENT NEEDS:
1. Overhead projector
2. 35mm slide projector

GUEST:
Universal sound expert

SESSION 23 APRIL 26

Upon completion of this session the students enrolled in the program should be able to preform the following tasks:

I. Thread a Nagra tape recorder.

II. Hook up a condenser microphone.

III. Demonstrate his/her ability to make a recording with a Nagra.

TOPIC:
Nagra Tape Recorder Demo

GUESTS:
Universal Sound Expert

EQUIPMENT NEEDS:
1. Universal Nagras and Microphones/cable

SESSION 24 APRIL 27

Upon completion of this session the student will be able to describe the digital sound process.

GUEST:
Ken Pohlman

EQUIPMENT NEEDS:
TBA

SESSION 25, 26, 27 MAY 1, 2 AND 3

The objective for the next 3 session is to prepare the student to:

I. Be able to explain how set drawings need to be different than stage drawings to be utilized in the motion picture industry.

II. To be able to list the skills needed for sets to be aged/distressed in several ways

III. To be able to list construction/carpentry skills needed for prospective employment in the motion picture set construction project.

IV. To prepare an outline and be aware of skills needed for the following jobs in a motion picture studio.
   - A. Model builders
   - B. Design of plan
   - C. Prop builders
   - D. Computer operator for design
   - E. Be able to summarize the following set terms:
     1. Forced perspective
     2. Linear perspective
     3. Parallel perspective

TOPICS:

A. Use of computers in set design/construction
B. Principles of motion picture set design
C. Prop building
D. Aging/Distressing
E. Materials used in set construction
F. Perspective in set design for motion pictures
G. Color and texture of materials for depth and dimension
H. TV cut off for set design/construction
I. Matte use in set design/construction
J. Set dressing
K. Use of shadows in a set
L. Set budgets

VISUALS:

Behind the Scenes "The Unholy"
slides of "All The Presidents' Men"

EQUIPMENT NEEDS:

1. 35mm slide projector
2. 1/2" video

GUEST:

Universal Design Experts

SESSION 28 MAY 4
UNIVERSAL STUDIO VISIT

TOPICS:

A. Tour of standing sets at Universal
B. Aging
C. Painting sets
D. Model Building
E. Prop building
F. Milling shop

EQUIPMENT NEEDS:
1. Possible safety glasses
2. 35mm slide coverage

GUEST:
Universal Department Heads
Universal Set Designer

SESSION 29, 30 31 AND 32 MAY 8, 9, 10 AND 11
UNIVERSAL STUDIOS WITH LIGHTING AND GRIP TRUCK
TIMES TBA

By completing this sequence of sessions the student will have the opportunity to demonstrate his/her skills and knowledge of several of the following duties and assignments.

I. Light a standing set

II. Create a low key lighting scene/set-up.

III. Create a high key lighting scene/set-up.

IV. Lay dolly track and execute tracking shot: for an actor entering a scene and moving within the set.
   a. Check track for level
   b. Check track for smoothness

V. Show moods with shadows only.

VI. Show ability to load and operate a camera.

TOPICS/ASSIGNMENTS:
A. During the week each student is assigned to a crew
B. Various lighting assignments are given for each crew to accomplish

EQUIPMENT NEEDS:
1. Grip/Lighting Truck
2. Supplementary Equipment Package
3. 4 small sets
4. Universal support personnel (Four)
5. Dolly w/tracks
6. 2 Nagras and Mics

GUEST:
Four support staff supplied by Universal Studio

SESSION 33 - MAY 15, 1989

Upon completion of this session the student should be able to:

I. Describe in great detail how our script is broken down and scheduled.

II. Describe the duties of a First Assistant Director.

III. Describe the duties of a Second Assistant Director.

IV. Be familiar with the various forms used and how to use them.
1. Call Sheets
2. Day of Days
3. Sag Reports
4. Talent Release
5. Property Release
6. Extra Release

V. Discuss how the A.D. runs the set.

VI. Describe the relationship between the A.D. and the Director.

EQUIPMENT NEEDS:

1. 1/2" Video
2. Overhead Projector

VISUALS:

Various forms being used today

SESSION 34 - MAY 16, 1989

Upon completion of this session the student should be able to:

I. Describe the duties of a Script Superviser.

II. Understand the process of timing a script.

III. Have an understanding of the various script note forms.

IV. Follow a scene and note the various changes in dialogue etc. that occur.

V. Understand the relationship between the Script Supervisor and the:
1. Director
2. Actors
3. Camera Department
4. Editorial Department
5. Sound Department

EQUIPMENT NEEDS:

1. 1/2" Video
2. Overhead projector

VISUALS:

1. Dailies from "The Equalizer"
2. Various forms

SESSION 35 - MAY 17, 1989

Upon completion of this session the student should be able to:

I. Describe the duties of a Production Manager/Line Producer.

II. Have a clear understanding of the relationship of the Production Manager and the:
   1. Producer
   2. Director
   3. Asst. Director
   4. Editorial Department
   5. Below the Line Crew
   6. Film Lab
   7. Location Owners

III. Be familiar with the various forms and contracts used:
   1. Deal memo
   2. Property Release Forms
   3. Shooting Permits
   4. IATSE Contract
   5. NABET Contract
   6. SAG Contract

EQUIPMENT NEEDS:

1. Overhead projector

VISUALS:

Various forms being used today

SESSION 36 - MAY 18, 1989

Upon completion of this session the student should be able to:

I. Describe the duties of a Production Co-ordinator.

II. Understand the relationship of the Production Co-ordinator with the:
   1. Producer
   2. Production Manager
   3. Production Secretary
   4. Asst. Director

III. Discuss how the Production Co-ordinator runs the office and the Production from his/her office and phone.

SESSION 37 - MAY 22, 1989

Upon Completion of this session the student should be able to:

I. Describe the duties of a Make-up and Hair Artist as they apply to:
   1. Principal Actors
   2. Extras
   3. Research for period pieces
   4. Make-up tests

II. Understand the relationship of the Make-up Artist with the:
   1. Director
   2. Production Designer
   3. Art Director
   4. Stars
   5. Continuity Person

SESSION 38 - MAY 23, 1989

Upon completion of this session the student should be able to:

I. Describe the duties of a Wardrobe Designer.

II. Understand the relationship of the Wardrobe Designer with the:
   1. Director
   2. Production Designer
   3. Art Director
   4. Stars
   5. Extras
   6. Dressers
   7. Continuity Person

III. Discuss how a Wardrobe Designer deals with:
1. Research for period pieces
2. Aging of Wardrobe
3. Doubles/Triples of Wardrobe
4. Cleaning

SESSION 39 - MAY 24, 1989

Upon completion of this session the student should be able to:

I. Describe the duties of a Casting Agent.

II. Understand the relationship of the Casting Director with the:
1. Producer
2. Director
3. Script
4. Casting Agents
5. Actors

III. Understand the S.A.G. rules and regulations for auditions including:
1. Cattle Calls
2. Re-Calls
3. Video taping the auditions

SESSION 40,41,42,43 - MAY 25,30,31 and JUNE 1, 1989

Upon completion of these sessions the student should be able to:

I. Understand the duties of a First and Second Assistant Editor.

II. Perform the following duties:
1. Check the Footage In
2. Check the Sound (Mag. Film In)
3. Set up a Master Log
4. Sync Dailies
5. Re-constitute reels
6. Assist the Editor
7. Operate code numbering machine
8. Organize sound EFX
9. Prepare materials for looping
10. Split Tracks
11. Strip Tracks
12. Build Tracks
13. Prepare materials for the Negative Cutter
14. Set up Sound Mixing Logs

III. Understand the relationship between the Asst. Editor and the:
1. Editor
2. Editing Liaison
3. Lab contact person
4. Sound Department
5. Continuity person
6. Projectionist

SESSION 44,45,46,47,48,49,50,51,52,53,54,55,56,57 and 58
JUNE 5,6,7,8,9,12,13,14,15,16,19,20,21,22 and 23

PRODUCTION OF OUR PORTION OF THE FEATURE FILM

SESSION 59,60,61 and 62 - JUNE 26,27,28 and 29, 1989

POST-PRODUCTION OF OUR FILM

SESSION 63 - JUNE 30

PROGRAM:

I. Short speech by Universal executive
II. Short speech by Valencia Community College executive
III. Slides and tapes of class
IV. Course evaluation
V. Graduation

EQUIPMENT NEEDS:

1. Video set-up
2. 35mm Slide projector

GUESTS:

1. Universal executive
2. Valencia executive

Please return to:

Film Production Technology Training Program
Valencia Community College
P.O. Box 3028
Orlando, FL 32802-3028

APPLICATION
(RETURN BY FEBRUARY 3)

Last Name _____ First Name _____ Middle Initial _____

Social Security Number _____ Mailing Address _____ City _____

State _____ Zip Code _____ Area Code / Telephone _____ County of Residence _____

SEX: 2____ Female
1____ Male

CIVIL RIGHTS CATEGORY:
(Required under "Title VI" Civil Rights Act of 1964)

3____ American Indian or Alaskan Native
2____ Black (Non Hispanic Origin)
4____ Asian or Pacific Islander
5____ Hispanic
1____ White (Non Hispanic Origin)

A ____ Displaced Homemaker
B ____ Single Parent

CLASS 1 runs from March 20 through June 30

My preferred class meeting time is: Morning (8:30am to 12:30pm) ____
Evening (6:30pm to 10:30pm) ____

____ If I am not accepted into class 1, please send an application for class 2, July 24 to November 3.

TECHNICAL RESUME

Education **Work Experience** **Technical Skills**

_____ Student Signature

Job Related References: _____

Please return to:

Film Production Technology Training Program
Valencia Community College
P.O. Box 3028
Orlando, FL 32802-3028

APPLICATION
(RETURN BY MAY 12)

Last Name _____ First Name _____ Middle Initial _____

Social Security Number _____ Mailing Address _____ City _____

State _____ Zip Code _____ Area Code / Telephone _____ County of Residence _____

SEX: 2____ Female
1____ Male

CIVIL RIGHTS CATEGORY:
(Required under "Title VI" Civil Rights Act of 1964)

3____ American Indian or Alaskan Native
2____ Black (Non Hispanic Origin)
4____ Asian or Pacific Islander
5____ Hispanic
1____ White (Non Hispanic Origin)

A ____ Displaced Homemaker
B ____ Single Parent

CLASS 2 runs from July 24 through November 3

My preferred class meeting time is: Afternoon (1:00pm to 5:00pm) ____
Evening (6:30pm to 10:30pm) ____

____ If I am not accepted into class 2, please send an application for class 3, Jan. 15 to April 27, 1990.

TECHNICAL RESUME

Education **Work Experience** **Technical Skills**

_____ Student Signature

ob Related References:

Please return to:

Film Production Technology Training Program
Valencia Community College
P.O. Box 3028
Orlando, FL 32802-3028

APPLICATION
(RETURN BY NOVEMBER 17)

Last Name _____ First Name _____ Middle Initial _____

Social Security Number _____ Mailing Address _____ City _____

State _____ Zip Code _____ Area Code / Telephone _____ County of Residence _____

SEX: 2____ Female
1____ Male

CIVIL RIGHTS CATEGORY:
(Required under "Title VI" Civil Rights Act of 1964)

3____ American Indian or Alaskan Native
2____ Black (Non Hispanic Origin)
4____ Asian or Pacific Islander
5____ Hispanic
1____ White (Non Hispanic Origin)

A ____ Displaced Homemaker
B ____ Single Parent

CLASS 3 runs from January 15 through April 27,1990

Classes will meet in the evenings from 6:30 to 10:30 p.m.

TECHNICAL RESUME

Education **Work Experience** **Technical Skills**

_____ Student Signature

Job Related References:

APPENDIX D

"SEALED WITH A KISS" INFORMATION

SEALED WITH A KISS

By E. Collins Clemente

This three-act anthology follows the relationship of Cliff Talbot and Jennifer Daniels through three dramatic windows of their lives. It begins when they meet in 1957, finds them in 1969 as they fall in love, and follows their break-up in the late 80's. Each act reflects the feelings, music and film styles of its time.

ACT I:

(Black & White) **Rockledge, Florida 1957**

We descend from a river, follow a long dock up to a small frame house, see a barn with chickens feeding in the yard, to a grove with endless rows of orange trees. It is just after dawn. We hear the loud sound of a tractor shifting gears, before it barrels through the trees. Thirteen-year-old Cliff is at the controls with his brother Timmy, 9, holding on to the fender he's riding for dear life, and their mutt, Jeff, perched on the other.

Timmy, always dressed in his scruffy cowboy boots and hat, laughs and yells for Cliff to slow down as the tractor weaves in and out of the rows. They come to an abrupt stop in front of the barnyard as Jeff continues to bark.

The two Talbot boys live with their widowed father Edgar in a small citrus community on the Indian River. Edgar works the groves that have been in the Talbot family for generations. Cliff raced through his morning chores, fed the chickens and geese, so he can bike to town for his Saturday shift as an usher at the Bijou Theater. Jeff always waits patiently for Cliff on the sidewalk.

The Mom and Pop movie house is owned by Jess and Lulu Dawson. Lulu handles the tickets, sells candy and shows a loving, maternal interest in Cliff. Her husband, Jess, runs the projector. Cliff and old Jess spend a lot of time in the projection booth where Cliff helps him rewind reels. He listens in awe to Jess' stories about when he worked in "moving pictures." Cliff sits for hours in the theater, lost in the darkness, absorbed by the sound and images.

The Daniels family, Walter, Dianne and their two teenagers 13-year-old Jennifer and Mark, 17, traipse behind the realtor through their newly purchased but still empty house. They have moved to Rockledge as Walter has been transfered to manage the town's Grumans Department Store. Jenny shoves her older brother Mark as they argue over the bigger bedroom.

Students examine their class schedule cards in the high school gym as a loudspeaker announcement directs them to go immediately to class. Cliff keeps glancing at a new girl who he thinks might be the most beautiful girl he has ever seen. This is Jennifer.

In class, Cliff is caught daydreaming and is reprimanded by the teacher when he can't answer her question. He watches Jenny a lot, but shyly pretends to look in another direction whenever she glances his way.

On Cliff's fourteenth birthday everyone wears a party hat including Jeff. Edgar walks him to the barn and gives him his old, but perfectly maintained Cushman scooter. After a few false starts, Cliff takes off and practices along the dirt roads of the orange groves, occasionally sliding in the sand. At one point, Cliff coaxes Jeff to climb up for a ride. Timmy tries to follow, pedaling furiously on his bike.

Jenny lies on her bed, listening to 45's and writing in her diary about cheerleading tryouts and making the team. She walks over again to admire her outfit, hanging on the back of her closet door. Mark steals her diary and taunts her with threats of blackmail.

Leaving cheerleading practice one day, her friends ask if she's coming to the dance on Friday night. She agrees to help them decorate the gym with crepe paper streamers.

As she gets ready to leave for the Sock Hop, her father orders her to wipe off that "godawful" makeup before he'll drive her. Mark has his own group of friends he's going with and has refused to give her a ride. Before she enters the gym, Jenny quickly applies more make up. Cliff pulls up on his scooter.

Jenny is preoccupied with her girlfriends who are lined up in chairs against one wall while most of the boys are glued to the wall on the opposite side. Cliff tries, but can't seem to ignore her. Finally when it's Ladies choice, Jenny asks him to dance.

Cliff gives Jenny a ride home from the dance on his scooter. Ahead on a deserted road, Cliff can barely make out a badly wounded animal. As he gets closer, he sees it's his dog, Jeff, who has been hit by a car. All the feelings of his mother dying two years earlier rush over him as the whimpering dog dies in his arms. They become closer as Jenny tries to comfort him.

Jenny cruises the A & W Root Beer stand with her new friends. They're always talking about guys. Jenny admits there's something about Cliff she really likes.

Cliff goes to the movies as often as he can. He and Jenny eye the strange varieties of rabbits and the huge pigs at the 4-H Club fair and watch Elvis or American Bandstand on TV together at her house. Jenny prefers going over to Cliff's where everyone is much nicer. Her parents seem to always give her unfair ultimatums and Mark drives her crazy.

Cliff increasingly dresses in a white t-shirt and jeans, emulating his idol, James Dean. In a tearful farewell Jenny tells Cliff her family is already moving again. Cliff gives her a simple locket that belonged to his mother. They kiss and promise to write each other every day.

On their last night together he takes her to see his favorite James Dean film. On the screen is a color film, making the transition from black and white into color.

ACT TWO:
(Color) New York City, 1969

Strips of film run through an upright Moviola. Cliff is in an editing room submerged in cigarette butts, old soda cans and half-eaten pizza, putting the finishing touches on his documentary project. Cliff has long hair and wears a work shirt and bell-bottomed jeans. He's finishing graduate school at NYU and sharing a Greenwich Village loft with a fellow student Albert.

They have been hired at the last minute as part of the film crew for the Woodstock Festival. While Albert fiddles with the dials on a Nagra recorder, impatient to leave, Cliff removes film stock from the refrigerator, meticulously packs his gear and secures the camera case onto the rack of his awesome chopper. They ride down a large freight elevator with the chopper. (Traveling Music: "Freedom" by Richie Havens)

Jenny has blossomed into a serious-minded, idealistic young woman. After moving north and graduating from college, she's out on her own with a job in a New York social worker's office. Her co-worker Karen tries to convince her to stop being so dedicated and drive up with her over a long weekend to an outdoor concert at some small town called Woodstock. Jenny and Karen take the freeway out of the city in their VW bug.

A row of barricades with flashing lights cause a huge traffic jam. With the freeway closed, policemen try to get cars moving towards a detour. Cliff with Albert on the back takes off across a cow pasture as they are already late. When we see them again, Albert is driving and Cliff is filming off the back. Even by chopper they're having trouble getting to the concert. They pull up to the "Bates Motel" and ask the young, creepy proprietor if they can leave the bike here for a couple of days, as they need to walk around and start filming. They set out and interview residents on their reaction to so many "freaks" invading this quiet small town.

Cliff and Albert check in and get their official "Film Crew I.D.'s." They're told to go to the tent city on top of the surrounding hills and pick up what's happening there. Much of the parallel action takes place in split screen. We follow Cliff and Albert filming while Jenny and Karen experience their own troubles as they try to help a very pregnant young woman to the medical tent.

Cliff finds himself in the midst of the Hog Farm workers passing out a raw oat bran granola mix that practically chokes him. We hear "far out" PA announcements and helicopters overhead flying in the acts as Cliff and Albert get further away from the stage.

Jenny becomes unsettled and frustrated at battling the elements. She's hungry, wet and tired. She is sitting on a blanket removing a soaked outfit and makeup out of her overnight bag and carefully separates them in front of her. She puts on fresh lipstick, brushes her hair, gathers the contents and walks over and throws everything on top of an already overflowing garbage can, while stuffing a credit card, money and I.D. into her pocket. She now plans to go with the flow.

Cliff and Albert visit an early morning yoga session while the sun is out where the participants are getting "naturally high." The rain starts again. They duck for cover into the nearest tent to keep the equipment dry. Every millimeter of the inside of the tent is covered with day-glo psychedelic drawings and slogans. They interview the heavily tripping artist.

When the rain seems to abate, Cliff emerges almost in the midst of people running and sliding through thick mud. The sliders are already completely covered and having a great time. One girl runs, slides, and overdoes it, practically knocking Cliff over while he's filming her. She's so caked with mud, he doesn't recognize her until Albert starts interviewing her - it's Jenny. Out of touch for years, Cliff can't believe it's really her and that she lives in New York.

Cliff leads Jenny to a backstage trailer and gives her a dry workshirt and jeans. She spends the rest of the concert in her baggy outfit backstage watching Cliff and Albert interview all kinds of weird people.

Cliff offers Jenny a ride back to the city on his chopper, telling Albert he better help Karen get home. They have to hitchhike in order to get to the bike. It is slow going, first through the garbage-littered fields, and then through the still abandoned cars, back to the motel where he left it. They talk about their families and Jenny excitedly tries to catch up on the last 12 years. Cliff tells her Timmy's been in Vietnam nearly a year.

They're under the magic spell of love. When they arrive back in N.Y.C., he finds a telegram and reads it as they go up in the freight elevator. It's from his Dad telling him to come home. Timmy's been killed in action.

Cliff screams in pain and curses the unfairness. Jenny tries to calm his sobs and offers to go home with him. Their embrace becomes increasingly passionate and they make love to the soft strains of Richie Havens, "Just Like A Woman". Jenny wakes up and carefully gets out of bed so as not to disturb Cliff. She sits next to him and watches him sleep.

ACT THREE
(Color)

Orlando, Florida
Present Day

A killer stalks a young woman through dark shadows of a subway station. An exciting frenzied chase scene cut to music follows. We hear the director yell "Cut." The camera pulls back to reveal a bustling movie set. Cliff, now 46, sits down in a director's chair with his name printed on the back as technicians begin setting up the next shot.

Cliff takes Dana Nigel, the young starlet, aside to work on her emotional level for the upcoming scene. He describes how pivotal her part is and how important she is to the success of the entire project. Dana is eager to learn and is very tuned in to Cliff.

We glimpse Jenny's busy daily routine beginning with the breakfast for the two kids, carpool to school, a ladies volunteer group luncheon, car pool home, Boy Scouts for 12-year-old Eddie, and ballet lessons for 8-year old Jesse. As Cliff doesn't get home from the set till very late, Jenny reads at night after the kids are in bed. She seems happy.

In a luxurious office with his movie posters and awards covering the walls, Cliff talks with studio executives and the creative consultant. The ad agency makes a presentation of a series of posters for development of the marketing campaign. Cliff is only interested in using Dana's "sensuality" to sell the film.

In a small theater, Jenny is sitting alone watching Jesse on stage performing with her dance class. While having refreshments afterward, Jesse asks her Mom why Daddy didn't come as he had promised.

A limousine pulls up in front of the house and drops Cliff off. It is late and the house is dark. Cliff walks in carrying a few of the posters. He fixes himself a drink and lays posters across the floor. They are all provocative poses of Dana.

Cliff becomes increasingly infatuated with Dana as he works to shape her performance. She becomes very dependent and emotionally involved with Cliff. The cast and crew are all aware of his escalating feelings on, as well as off of the set. Cliff has been pushed so hard on this film, the line between fantasy and reality become blurred. He is over-considerate of Dana and speaks to her tenderly. She responds with affection towards him.

When Jennifer unexpectedly visits the set, she becomes acutely aware of the intimate relationship between Cliff and Dana. She waits for Cliff in his office and confronts him. She suspects this has happened before, she's tired of it and won't compete with the younger, beautiful actresses.

In a conference room two divorce attorneys appear to have reached an agreement before they take their seats. Malcolm outlines the property settlement and joint visitation rights. The kids will alternate weekends and holidays. When he asks if they both agree, for the first time we see Cliff and Jennifer as they sign divorce papers.

Cliff is in the editing room finalizing the director's cut. Dana stops by to say goodbye and thank Cliff for helping her give the best performance of her life. She hopes to work with him again one day.

An original song montage follows Jenny through basically the same daily routine as before except now, she has restyled her hair and looks younger. She makes appointments for a job interview over the phone. She calls her girlfriend Sandra to meet her for a drink. The song ends when she arrives at the bar, and plops herself down next to Sandra.

Jenny and Sandra are approached by a couple of guys, Erwin and Frank who keep buying rounds of drinks. In the ladies room, Sandra comments that Frank's already been divorced three times and maybe it's not such a good idea for Jenny to be so friendly. Jenny tells her to relax, she's not going to marry the guy.

Jenny is a little wobbly as she gets up to leave and says good night, declining Frank's offer to walk her to her car. While fumbling to get the key into her car door, she is attacked from behind. Frank is all over her before she can scream.

Jenny is sitting alone with a drink in her hand. She begins to cry. She pours another drink and continues to sit and sob.

Cliff slowly enters his hotel suite looking very tired. Framed family pictures and a few boxes of his belongings are neatly stacked by the walls. He removes an envelope from his pocket, takes out a tape and slips it into a bedside cassette player. After considerable microphone noises and children's voices, Eddie and Jessie sing "Happy Birthday" and tell him how they wish they could be there for his party.

When Cliff comes to pick up Jesse and Eddie, Jenny is civil but short. They spend the day at an amusement park and Cliff buys his children whatever they ask for. At the hotel, the kids' junk food they ordered is delivered by their favorite room service waiter, Freddy. Every chance he gets, Freddy tries to audition for Cliff, hoping to get a part in one of his movies. The kids start to watch the R-rated movie for the third time before Cliff makes them turn it off.

Cliff visits a club one night with some of the film crew where Richie Havens is appearing. A girl alone at the bar reminds him of a younger Jenny. After a few drinks, he asks the waiter to send one over to her, but she politely refuses.

At a family picnic at Edgar's house, Cliff with a few friends with kids, drink cocktails and talk. Cliff wanders off to the barn to find Edgar who is now old and arthritic. In a heart-to-heart talk, Edgar expresses dismay over having no one to take over the groves. He almost drives Cliff crazy with his "what if's" over Timmy. Cliff talks to his father about how nothing seems to matter without Jenny and his family. They give each other a long hug.

The kids have sneaked around the side and discoved an old dusty, scooter. They beg Cliff to give them a ride. It won't start, so instead Cliff leads them out on the dock to fish. Cliff becomes lost in thought gazing at the water. The kids get increasingly disruptive and impatient when they lose their bait and can't get Cliff's attention. He loses his temper, yells at Eddie, immediately apologizes and hugs him.

He returns Jesse and Eddie home, hands Jenny flowers with her old, favorite stuffed animal in the middle of the bouquet. Jenny is touched. He asks her to please try and talk to him and invites her to dinner. Jenny shakes her head no, and starts to shut the front door. After a long pause, she says "maybe." She'll take it one step at a time.

For immediate release
June 1989

For more information:
Janice Limbaugh
Unit Publicist, Act II
(407) 298-0262

Ralph R. Clemente
(407) 363-8620

Act II
Sealed With A Kiss
Tentative Shooting Schedule

DAY #1	**Wednesday, June 7, 1989**
Location:	Valencia Community College East Campus North Econlockhatchee Trail, Orlando
Scenes:	Exterior Day/festival
DAY #2	**Thursday, June 8**
Location:	Valencia Community College East Campus
Scenes:	Exterior Day/festival rain scenes
DAY #3	**Friday, June 9**
Location:	Valencia Community College East Campus (vicinity)
Scenes:	Aerials/Exterior/travel
DAY #4	**Sunday, June 11**
Location:	Valencia vicinity
Scenes:	Exterior Day/Night/festival traffic & crowds
DAY #5	**Monday, June 12**
Location:	VCC East Campus
Scenes:	Exterior Night/festival backstage
DAY #6	**Tuesday, June 13**
Location:	VCC East Campus
Scenes:	Exterior Night/festival trailers-rain
DAY #7	**Wednesday, June 14**
Location:	VCC East Campus
Scenes:	Exterior Night/festival medical tent
DAY #8	**Friday, June 16**
Location:	VCC East Campus
Scenes:	Exterior Day/festival security trailer

-more-

DAY #9 — Saturday, June 17
Location: VCC East Campus
Scenes: Exterior Day/Night/Richie Havens performs

DAY #10 — Sunday, June 18
Location: VCC East Campus
Scenes: Exterior Day/festival masses

DAY #11 — Tuesday, June 20
Location: Greenvalley Corporation
Scenes: Exterior Day/cow field & thick forest drug scene

DAY #12 — Wednesday, June 21
Location: Greenvalley Corp.
Scenes: Exterior Day/assorted festival scenes

DAY #13 — Thursday, June 22
Location: Greenvalley Corp.
Scenes: Exterior Day/lake scene,Cliff & Jen meet

DAY #14 — Friday, June 23
Location: Disney/MGM Studios - New York Backlot
Scenes: (NONE)Rig & Prop Day

DAY #15 — Saturday, June 24
Location: Disney/MGM
Scenes: Exterior AM/Day/NYC street early AM/Cliff & Jen arrive back

DAY #16 — Sunday June 25
Location: Disney/MGM
Scenes: Exterior Night/Washington Square

DAY #17 — Tuesday, June 27
Location: Universal Studios sound stage
Scenes: Interior Day/loft, freight elevator

DAY #18 — Wednesday, June 28
Location: Universal Studios sound stage
Scenes: Interior loft Day/Dusk/Night
Cliff notified brother's death/ Cliff & Jen make love

PLEASE NOTE: These dates and locations are subject to change. Call ahead for specific times, directions, and scene descriptions.

###

For immediate release
June 1989

For more information:
Janice Limbaugh
Unit Publicist, Act II
(407) 298-0262

Ralph R. Clemente
(407) 363-8620

Sealed With A Kiss (Act II)

FILM FACTS

* Sealed With A Kiss is a full-length feature film, based on a three act anthology following the relationship of Cliff Talbot and Jennifer Daniels through three dramatic windows of their lives.

* Each act reflects the feelings, music and film style of 1957, 1969, and the late 1980s.

* The film stars Chris Calvert of Miami as Cliff, Candace Miller of Orlando as Jennifer, Stasha Boyd also of Orlando as Susan, and Jonathan Barry of New York as Albert. The remaining cast consists of Floridians in over 20 speaking roles. Thousands of extras will be used throughout the filming of Act II.

* Richie Havens, one of the opening performers at Woodstock in 1969, will be performing his original music for use on the film's sound track. He is scheduled to perform live on Saturday, June 17 at Valencia Community College East Campus.

-more-

* Sealed With A Kiss is filmed entirely on location in Central Florida. Primary locations for Act II of the film include: Valencia Community College East Campus, Disney/MGM Studios New York City backlot, and Universal Studios sound stage #21.

* Upon the film's completion in the summer of 1990, over 150 Technical Film Training students will have crewed on the picture. With the exception of executive producer, producer, associate producer, director, director of photography, editor, and sound, all other production positions will be held by students in the program.

* Sealed With A Kiss' Executive Producer is Rick Rietveld, Producer/Director is Ralph R. Clemente, Associate Producer and Director of Photography is John Lindsey-Moulds, Editor is Carol Horton, and Sound is Phil Dunkle.

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VALENCIA
Community College

For immediate release
June 1989

For more information:
Lucy Boudet-Clary
Valencia Community College
(407) 299-5000, Ext. 3368

Film Production Technology
Valencia Community College

FACT SHEET

Orlando, Fla. - The film training program is funded by two grants. One is from the federal government for $406,317 and the other is from the state of Florida Sunshine Skills program for $200,000. Universal Studios Florida augmented both of those grants with private contributions in excess of $370,000.

Universal Studios Florida is the second corporate partner to participate with Valencia in film production technology training. Disney/MGM was the first in 1988. The current program with Universal trains students in six areas: camera operation; editing; sound mixing; grip work, lighting and set construction. The program is considered by experts to be one of the finest in the world.

TUITION: None

NUMBER OF STUDENTS: 100 plus selected from more than 900 applicants from across the country; students have some level of professional experience in film or a film related industry

PROGRAM TYPE: Special non-credit program/not degree granting; hands-on training in workshops taught by top industry filmmakers

P.O. Box 3028, Orlando, FL 32802
(407) 299-5000
Suncom 339-0111
An equal opportunity institution

LOCATION: The majority of classes are held at Universal Studios Florida, 1000 Universal Studios Plaza, Orlando, Florida, 32819

KEY CONTACTS: Rick Rietveld, Program Director, (407) 299-5000, Ext. 2285 or 2256;

Ralph R. Clemente, Film Specialist and Lecturer, (407) 363-8620;

John Lindsey-Moulds, Film Specialist and Master Teacher (407) 363-8621

###

For immediate release
June 1989

For more information:
Ken Hatley
Ken Hatley & Assocs.,Inc.
(407) 834-0920

Richie Havens Performs June 17
for Filming of Sealed With A Kiss

Orlando, Fla. - Famed composer/musician Richie Havens has agreed to compose original music and perform his Woodstock festival hit "Freedom" for the filming of Act Two of Sealed With A Kiss. According to Ralph R. Clemente, the film's producer/director, Havens and his personal management representative Ken Hatley liked the project so well that Havens' involvement could be counted on.

Since the sixties, Havens has been known as the voice of society's collective conscience, writing and singing songs that express the human condition through joy, sorrow, and hope. His music strives to "hopefully become part of that mental notebook that we all carry around and think about."

Havens is a multi-talented individual: poet, sculptor, artist and actor. Though he has been performing consistently since the sixties, he maintains a low-profile off stage. This allows him to devote his energies to numerous projects that are close to his heart. As co-founder of the North Wind Undersea Institute museum on New York's City Island, he and his associates have developed an innovative and painless device to rescue whales.

-more-

The museum, which is open daily, serves as a hands-on educational experience for people of all ages, including the handicapped. "The museum gives people respect for the ocean and, therefore all life on the planet," says Havens. "I'm very proud of that aspect."

Havens is also responsible for the upcoming premiere of "Weekend Future Television", a cable television project aimed at a global audience. "For the first time," says Havens, "television will be used as an educational and entertaining vehicle focusing exclusively on the positive applications of science, health, industry and technology, etc. - a counterpart balance to the daily doomsday portraits we are bombarded with by most of the media."

For generations Havens has been an inspiration, reminding audiences of where they've been, where they are and where their hope is for the future.

###

***Richie Havens will be performing live on Saturday, June 17 at Valencia Community College East Campus. Please call ahead for time and availability.**

For immediate release
June 1989

For more information:
Janice Limbaugh
Unit Publicist, Act II
(407) 298-0262

Ralph R. Clemente
(407) 363-8620

Ralph R. Clemente Directs
Sealed With A Kiss

Orlando, Fla.-Sealed With A Kiss film director/producer Ralph R. Clemente has spent the last ten years of his career preparing students for work in motion picture production. For six years, he has been the University of Miami's filmmaker in residence. Since 1988, he has been on a leave of absence from U of M to work with Valencia Community College in Orlando. At Valencia, Clemente has been active in establishing the needs of the Technical Film Training Program, and coordinating the production aspects of the course as well.

Clemente structures the course based on his professional experience. As an award-winning filmmaker/producer, he understands the value of qualified skills and positive attitudes in the film industry. Named the "filmmaker to watch" by the Miami Herald, many of Clemente's films have received top honors at festivals in San Francisco, New York, Chicago, and Athens to name a few. Among his list of feature film credits are: Shallow Grave, The Cayman Triangle, and Cease Fire starring Don Johnson.

-more-

Throughout his career, Clemente has also worked on television documentaries, produced and directed television commercials, and worked in the editing department of a PBS mini-series called The Scarlet Letter.

Originally from Cologne, Germany, Clemente spent the early part of his career as an actor in European films and television. Later while residing in the United States, he appeared in over 70 national television commercials.

In the classroom, he shares with students his own experiences and knowledge of what to expect from working on productions. In addition, his relations with other top industry professionals makes it possible for guest speakers to enlighten the class on specialized topics, such as assistant directing, production coordinating, and editing.

For Clemente, the success of Sealed With A Kiss is based on its educational value rather than its commercial return. Yet he adds that as a vehicle for showcasing Central Florida talent and locations, Sealed With A Kiss could artistically prove to be a winner.

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VALENCIA
Community College

For immediate release
June 1989

For more information:
Janice Limbaugh
Unit Publicist, Act II
(407) 298-0262

Ralph R. Clemente
(407) 363-8620

John Lindsey-Moulds:
No Stranger to the Film Industry

Orlando, Fla.-Working on Sealed With A Kiss both above and below the line is John Lindsey-Moulds; associate producer and director of photography. He also shares the teaching responsibilities with Director/Producer Ralph R. Clemente. Together, they instruct students in film and production techniques for the Film Training Program at Valencia Community College.

Lindsey-Moulds moved to Central Florida last year from Los Angeles, California where he worked as a cinematographer, and a cameraman in photographic special effects. His career in Hollywood began with working on the crew of Star Wars. After five years and experience on films such as Star Trek II - The Wrath of Khan and Buck Rogers in the 25th Century, he made a transition into live-action cinematography. Included among his extensive list of filming credits are: Continental Divide, Nightshift, The Twilight Zone, Personal Best, and Michael Jackson's Moonwalker.

In addition to films, his television experience ranges from commercials to numerous television shows. Hill Street Blues,

-more-

Airwolf, Blue Thunder, St. Elsewhere, and L.A. Law are just a few of the productions he has crewed on as cinematographer.

Since early 1988, he has been involved in Valencia's Technical Film Training Program. As a cinematography graduate of the University of Bridgeport, Connecticut, Lindsey-Moulds' experience and film industry background in cameras lends itself to the hands-on situation of the program. He says that offering students the education, knowledge and love of the film image helps to promote the caliber of cameramen and producers needed in today's motion picture industry.

Lindsey-Moulds is extremely enthusiastic about Sealed With A Kiss' future potential, both as a learning experience and photographically. Not only will students learn his or her skills, but how to work side by side in harmony, he says. He adds that the high level of energy and good vibrations among the crew remind him of the "zany but espousal moments" when he worked on Star Wars. He sees Sealed With A Kiss as a sleeper.

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VALENCIA
Community College

October 1989
For Immediate Release

Contact:
Samm Simpson\Diane Kail
Production Coordinators
(407-363-8620)

SEALED WITH A KISS - ACT III

FILM FACTS

* "Sealed With A Kiss" is a full-length feature film, based on a three act anthology following the relationship of Cliff Talbot and Jennifer Daniels through three dramatic windows of life.

* Each act reflects the feelings, music and film style of it's time period...ACT I- 1957, ACT II- 1969, ACT III- Late 80's.

* RICHIE HAVENS, the first performer at the original Woodstock, will be composing the film's sound track as well as appearing on screen in performance.

* "Sealed With A Kiss" will be filmed entirely on location in Florida. Primary locations include Universal Studios Florida, Disney\MGM's Lilli and NYC Backlot, the Ritz Theatre is Sanford,Fl Bally Health & Raquet Club and Merritt Island, Fl.

* Upon the film's completion in the summer of 1990, nearly 250 students will have participated in the film's production. Many businesses throughout Central Florida have donated food products, automobiles, film and editing supplies, grip and electrical equipment and location facilities.

VALENCIA
Community College

For Immediate Release
October 1989

Contacts:
Samm Simpson\Diane Kail
Production Coordinators
Universal Studios Florida
(407) 363-8620

Act III of "Sealed With A Kiss" has been in principle photography since October 6th, and will continue shooting at various locations throughout Central Florida until October 30, 1989.

Directed by Ralph R. Clemente, "Sealed With A Kiss" is a team effort of students and professionals who are participating in the Valencia Community College\Universal Studios Florida Film Technology Training Program. The students spent nine weeks attending seminars, learning and getting hands-on experience in lighting, grip, set design and construction, camera operation, sound, editing and more. "Sealed With A Kiss ", written by Emily Collins Clemente, is now "on location" shooting ACT III at the following locations:

October 6	Disney\MGM Soundstage - L1011
October 7	Bally Health Club
October 8	Ritz Theatre - Sanford, Fl Universal Studios Florida
October 9	Peabody Hotel
October 10	Travelodge - Kissimmee, Fl
October 11	Enclave Beach resort
October 14	Disney\MGM Backlot - NYC
October 15	Disney\MGM Backlot - NYC
October 16 - 22	Sweetwater Club
October 24	Universal Studios Florida
October 26	Peabody Hotel
October 27 - 28	Merritt Island, Fl
October 30	Ritz Theatre - Sanford, Fl

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SHOOTING SCHEDULE

DATE	LOCATION	SCENES	
FRI 10/6	MERRITT ISLAND	49/49A	CLIFF & EDGAR TALK ON DOCK/MAGIC
		48	BARN: PUT BACK SCOOTER
SAT 10/7	MERRITT ISLAND	45	EDGAR'S KITCHEN/THANKSGIVING
		46	CLIFF & EDGAR TALK/DECK
		44	CLIFF & KIDS ARRIVE EDGARS HOUSE
		47	CLIFF TRIES SCOOTER/BARNYARD
SUN 10/8	SANFORD THEATRE	50	CLIFF REMINICES AT THEATRE
	UNIVERSAL STUDIOS	27	CLIFF SAYS BYE TO DANA/CORRIDOR
	UNIVERSAL STUDIOS	3	PROD TRAILER/CLIFF ON PHONE
MON 10/9	PEABODY HOTEL	16	HOTEL ENTRANCE/CLIFF WITH BRANDY
		17	HOTEL HALLWAY/CLIFF VISITS DANA
		18	HOTEL ROOM/DANA KISSES CLIFF
		7	SM MEETING RM./RUSS INTROS JENNIFE
		40	HOTEL SWITCHBRD/OPER GETS CALL
TUES 10/10	SWEETWATER	30/30A	AEROBIC CLUB FRONT DESK
	AEROBIC CLUB	31	SANDRA AND JENNIFER/DRESSING RM
	DOWNTOWN ORLANDO	22	LAWYERS OFFICE/DIVORCE PAPERS
WEDS 10/11	DAY OFF		
THUR 10/12	DISNEY BACK LOT	23	AIRPLANE SET
FRI 10/13	PRE LIGHT/DISNEY		
SAT 10/14	DISNEY BACK LOT	12	SUBWAY ENTR SET/JENN VISITS SET
		10	CORNER BAR SET/CLIFF & DANA/COFFE
SUN 10/15	DISNEY BACK LOT	1	NYC HOTEL/DANA, PUNKS, CLIFF
MON 10/16	LONGWOOD HOUSE	51	POOL DECK/CLIFF & JENNIFER TALK
		5	CLIFF PULLS UP TO HOUSE AT NIGHT
TUES 10/17	DAY OFF		
WEDS 10/18	DAY OFF/CONVERT		

SHOOTING SCHEDULE

Y	DATE	LOCATION	SCENES	
	THUR 10/19	LONGWOOD HOUSE	42	CLIFF PICKS UP KIDS/THANKSGIVING
			9	LIVING RM/JENNIFER CALLS RUSSELL
			15	LIVING RM/CLIFF & JENNIFER FIGHT
			41	LIVING RM/JENNIFER(CRIES)&JESSE
	FRI 10/20	LONGWOOD HOUSE	32	LIVING RM/JENNIFER & SANDRA/POPCR
			6	MST BDRM/CLIFF COMES IN LATE
			4	JESSE BDRM/JENNIFER PICKSUP TUTU
			13	MST BDRM/JENN CALLS/EDDIE SCARED
	SAT 10/21	LONGWOOD HOUSE	8	POOL DECK/CLIFF DISAPPOINTS
			2	KITCHEN/ALMA FEEDS KIDS
	SUN 10/22	LONGWOOD HOUSE	43	CLIFF PICKS UP KIDS/THANKSGIVING
			19	PANTRY/FIGHT WITH FLOWERS
	MON 10/23	UNKNOWN HOTEL	21	HTL SUITE/MUFFIN MOVES CLIFF IN
			34	HOTEL SUITE/KIDS PLAY WITH TV
			29	HTL SUITE/CLIFFS LISTENS TO TAPE
	TUES 10/24	UNKNOWN BAR	38	BAR PARKING LOT/JENNIFER & FRANK
			35	BAR/MEN BUY SANDY & JENN DRINKS
			37	BAR/JENNIFER LEAVES
			36	BAR LADIES RM/JENNIFER & PUNK GIR
	WEDS 10/25	DAY OFF		
	THUR 10/26	UNKNOWN LOUNGE	11/11A	JENNIFER MEETS RUSSELL FOR DRINKS
		LAKESIDE	14	JENNIFER AND RUSSELL MEET
	FRI 10/27	BOARDWALK/BASEBALL	33	MOS/CLIFF & KIDS
		TRAVEL LODGE MOTEL	26	MOTEL RM/JENN AND RUSS TRYST
			28	MOTEL RM/TRYST AND DUMP
			24	MOTEL PKING LOT/JENN & RUSS MEET
	SAT 10/28	WARDROBE BLDG	A24	EDITING ROOM
			25	EDITING RM/DANA SAYS GOODBY
	SUN 10/29	SANFORD THEATRE	52	MOVIE PREMIERE

APPENDIX E

PRE/POST TEST

SAMPLE SURVEYS

VALENCIA COMMUNITY COLLEGE

Film Technology Training Program Examination

INSTRUCTIONS: Choose the best answer to each question and mark the corresponding choice on your answer sheet. Please do not make any marks on this test form. The test is divided into sections on Pre/Post Production, Lighting, Sound, and Camera. When you finish one section, go on to the next.

PRE/POST PRODUCTION SECTION

1. Which of the following is a state-of-the-art flatbed film editing system:
   A. Ediflex
   B. Kem Universal
   C. Kodak Editstar
   D. Editdroid
   E. CMX 6000

2. The process of stripping consists of:
   A. removing sound effects from dialogue tracks
   B. placing edge numbers on exposed film
   C. removing unwanted takes from workprints
   D. transferring music to 1/4" magnetic tape
   E. None of the above

3. A contact copy of workprint is called a:
   A. release print
   B. work copy
   C. copy print
   D. editing copy
   E. slop print

4. The first time the film is seen together with all the soundtracks is the:
   A. workprint
   B. editing copy
   C. interlocked screening
   D. sound mix
   E. release screening

5. How many sprocket holes does each frame of 35mm film have on each side:
   A. 2
   B. 8
   C. 10
   D. 4
   E. 16

6. The process of conforming refers to:
   A. matching the negative to the workprint
   B. cutting each sound track to the same length
   C. assembling the answer print
   D. making scene-by-scene color corrections
   E. editing a film according to the script

7. The answer print contains:
   A. color corrections
   B. titles
   C. optical effects
   D. All of the above
   E. None of the above

8. The strips on a production board for a feature film are color coded to denote:
   A. individual actors
   B. day, night, interior, and exterior scenes
   C. types of shots, i.e. dolly, pan, tilt, etc.
   D. film sequences
   E. All of the above

9. Each strip on a feature production board represents:
   A. one scene
   B. one sequence
   C. five minutes of finished film
   D. None of the above

10. In order to judge screen time, each page of the screenplay is divided into _____ parts with each part representing _____ of screen time.
   A. two, one minute
   B. four, two minutes
   C. six, one minute
   D. eight, 5 seconds
   E. None of the above

11. A film preview is called a:
   A. kicker
   B. promo
   C. trailer
   D. short
   E. None of the above

12. The beginning of a roll of film is the _____ and the end is the _____:
   A. leader, trailer
   B. head, tail
   C. front, back
   D. base, emulsion
   E. introduction, conclusion

13. In the U.S. 35mm film is normally projected at _____ frames per second which is _____ feet per minute:
   A. 18, 50
   B. 22, 90
   C. 24, 100
   D. 60, 100
   E. None of the above

14. In order to optically combine a blue screen foreground shot with a background shot it is necessary to use a:
   A. storyboard
   B. traveling matte
   C. axial movement rendering
   D. blue screen copy
   E. workprint

15. A state-of-the-art system for transferring film to video is the:
   A. Rank Cintel
   B. film chain
   C. Editdroid
   D. CMX 6000
   E. Sony Cinevideo

16. The CMX 6000 system is:
    A. used to transfer film to video
    B. used to transfer video to film
    C. a flatbed film editing system
    D. an off-line editor which uses laser discs
    E. A & B

17. A negative cutter is:
    A. a splicing tool used with negative film
    B. a technician who edits the negative
    C. a film editing machine
    D. All of the above
    E. None of the above

18. Latent edge numbers are put on film:
    A. by the editor
    B. by the manufacturer
    C. by the processing lab
    D. after it is developed
    E. during printing

19. The practice of showing brand name products in films in return for financial or other consideration:
    A. illegal in the United States
    B. used primarily in European productions
    C. referred to as "product placement"
    D. All of the above
    E. None of the above

20. The process of A and B rolling:
    A. is also called checkerboard printing
    B. involves placing alternate shots on two rolls
    C. results in invisible splices on the print
    D. requires the use of opaque black leader
    E. All of the above

LIGHTING SECTION

21. The light produced by HMI instruments is:
    A. similar to daylight
    B. approximately 5600^0 K
    C. used for shooting outside
    D. is two to three times brighter than tungsten when using the same amount of electricity
    E. All of the above

22. In order to balance a tungsten lamp for daylight which gel should be used:
    A. 85 or CTO
    B. 80 or CTB
    C. 85 N3
    D. ND3
    E. None of the above

23. HMI lights will create a flicker if:
    A. they are used without filters
    B. they are powered without a ballast
    C. line current is not precisely 60 Hz
    D. a generator is used for power
    E. not allowed to cool periodically

24. When a light source is moved away from the subject, light intensity falls off:
    A. inversly to the square of the distance
    B. differently for different types of light
    C. in a linear progression
    D. one stop each time distance is doubled
    E. None of the above

25. In a tungsten-halogen lamp, what is the halogen and what does it do:
    A. a reflector to increase light intensity
    B. a lens which focuses the light
    C. a filter which determines color temperature
    D. a protective coating which prevents explosion
    E. a gas which prevents the filament from burning

26. What features are descriptive of a PAR lamp:
    A. non-focusing spotlight
    B. parabolic aluminum reflector
    C. sealed-beam
    D. available in tungsten or HMI
    E. All of the above

27. A 5K instrument with lens focusing is called a:
    A. "senior"
    B. "junior"
    C. "baby spot"
    D. "tenner"
    E. "baby junior"

28. The chief electrician on a film set is called the :
    A. "Best Boy"
    B. "Lighting Director"
    C. "Gaffer"
    D. "Key Grip"
    E. "Lighting Cameraman"

29. A 2K lighting instrument:
    A. produces light with a color temperature of 2000^0 K
    B. uses 2,000 watts of electrical power
    C. is called a"baby spot"
    D. uses two 1,000 watt lamps
    E. All of the above

30. Wattage =:
    A. volts X amps
    B. volts / amps
    C. amps + volts
    D. volts X 100
    E. amps X 100

31. A light which appears in the scene is called a:
    A. "set light"
    B. "prop light"
    C. "practical light"
    D. "motivated light"
    E. None of the above

32. Which of the following is known for his work as Director of Photography for Francis Coppola's films including Apocalypse Now, and Tucker:
    A. Vilmos Zsigmond
    B. Vittorio Storaro
    C. Nestor Almendros
    D. John Dykstra
    E. Haskell Wexler

33. The initials "ASC" stand for:
    A. Association of Special Effects Cameramen
    B. American Society of Cinematographers
    C. American Standards Committee
    D. Association of Screen Cinematographers
    E. American Screen Cinematography Council

34. Contrast range refers to:
    A. the ratio of key light to fill light
    B. the ratio of key + fill light to fill light
    C. the ratio of key, fill, and back light
    D. the average light reading of a scene
    E. the difference between the darkest and lightest parts of a scene

35. Which of the following precautions should be observed when handling quartz lamps:
    A. never touch quartz glass with fingers
    B. do not move instrument when hot
    C. be aware of possibility of explosion when turning fixture on
    D. All of the above
    E. None of the above

36. The devise pictured to the right is called a:
    A. C stand
    B. Low Boy
    C. Lite Lift
    D. Dolly Lift
    E. Crank-O-Vator

37. A mafer clamp is:
    A. a multi-purpose locking clamp
    B. a clamp with a flexible arm
    C. also called a "C Mount"
    D. required when using a Tyler mount
    E. None of the above

38. What is the difference between a butterfly and an overhead:
    A. a Butterfly uses a tubular frame
    B. a Butterfly is smaller than an Overhead
    C. an Overhead may be used with silks or nets
    D. a Butterfly is portable
    E. a Butterfly is the same thing as an Overhead

39. Which of the following products are manufactured by Chapman:
    A. Pee-Wee
    B. Hustler
    C. Crane
    D. Tulip
    E. A, B, & C but not D

40. A single scrim:
    A. reduces light output 1/2 Stop
    B. is the same as a single net
    C. does not affect the color temperature of light
    D. may be used to reduce light on part of a scene
    E. All of the above

41. Flags and cutters:
    A. are opaque
    B. are the same except flags are square
    C. may be used to prevent lens flare
    D. can be mounted on C stands
    E. All of the above

42. Stainless metal diffusion scrims:
    A. Do not diffuse light
    B. reduce light output
    C. are color coded green for single, red for double
    D. do not affect color temperature
    E. All of the above

43. A CTO is used to:
    A. increase the color temperature of tungsten lights
    B. decrease the color temperature of HMI lights
    C. reduce light output without affecting color temperature
    D. shoot outdoors with HMI lights
    E. shoot indoors with tungsten-halogen lights

44. A reflector:
    A. redirects natural light
    B. redirects artificial light
    C. has a soft side
    D. has a hard side
    E. All of the above

45. A cucoloris is designed to:
    A. correct color temperature
    B. increase light output
    C. diffuse light
    D. create a shadow pattern
    E. mount lights outdoors

46. Griffolyn is a:
    A. type of light stand
    B. material which may be used for reflection
    C. light diffusion devise
    D. material used to make gels
    E. brand of gaffers tape

47. Wall spreaders are used to:
A. move walls in studio sets
B. spread light across a wall
C. suspend grip and lighting gear between walls
D. mount props on walls
E. reflect light

48. The device pictured to the right is called a:
A. bull head
B. flex head
C. grip head
D. All of the above
E. A & C only

49. The Cine-Vator is a:
A. crank-up light stand
B. motorized light stand
C. stand used for lights smaller than 5K
D. stand used to elevate scenery
E. light stand manufactured by Chapman

50. The gaffers first assistant is called the:
A. key electrician
B. key grip
C. best boy
D. lighting cameraman
E. rigger

SOUND SECTION

51. The frequency of a sound is measured in:
A. decibels
B. Hertz
C. wavelengths
D. octaves
E. all of the above

52. Another term for a hypercardioid microphone is:
A. condenser microphone
B. lavalier microphone
C. shotgun microphone
D. omnidirectional microphone
E. wireless microphone

53. The reference tone on a Nagra 4.2 tape recorder should be recorded at:
A. - 8 VU
B. + 3 dB
C. - 8 dB
D. - 3 dB
E. the level recommended by the tape manufacturer

54. A sound which is 3 dB louder than another sound is:
A. twice the frequency
B. twice the amplitude
C. slightly louder
D. always at a higher frequency
E. never at a higher frequency

55. Dynamic range:
A. is the difference between the loudest and softest passages of a musical selection
B. is dependent upon frequency and volume
C. is the same as frequency range
D. is measured in Hertz
E. all of the above

56. Which of the following are types of equalizers:
A. octave
B. 1/3 Octave
C. graphic
D. parametric
E. All of the above

57. In order to avoid hum, microphone cables should be placed:
A. parallel to AC cables
B. at right angles to AC cables
C. in phase with AC cables
D. out of phase with AC cables
E. without regard to AC cable placement

58. A frequency response curve shows the relationship between:
A. volume and amplitude
B. level and amplitude
C. frequency and amplitude
D. signal and noise
E. frequency and noise

59. The process of resolving an audio tape is done in order to:
A. permit selective emphasis or de-emphasis of various frequencies of sound
B. roll off bass frequencies
C. remove sounds which are too high or too low in volume
D. insure that the tape is traveling at a constant speed
E. insure that the tape is played back at the same speed at which it was recorded

60. Assuming there is no problem with dropouts, the primary disadvantage of using a wireless lavalier microphone is:
A. only dynamic microphones may be used
B. the frequency response is too limited
C. screen perspective is lost
D. volume levels are difficult to control
E. a lapel microphone may not be used

61. Doubling the distance between microphone and subject results in:
A. a loss of 1 dB
B. a loss of 3 dB
C. a loss of 6 dB
D. a loss of 10 dB
E. a loss of 50 dB

62. A foley stage is used to:
A. record dialogue
B. rehearse dialogue
C. record sound effects
D. replace missing dialogue
E. shoot sound films

63. The term MOS stands for:
A. metal oxide saturation
B. maximum overall signal
C. mit out sound
D. matrix originated stereo
E. music over speech

64. Sound recorded without corresponding pictures is called:
A. nonsynchronous
B. room tone
C. a sound byte
D. wild sound
E. a sound only take

65. The transmitting antenna of a wireless microphone should be placed:
A. in the same orientation as the receiving antenna
B. as close to the belt pack as possible
C. opposite to the lights
D. horizontally
E. vertically

66. The usual battery requirement to operate a Nagra 4.2 is:
A. four 9 volt batteries
B. twelve D cell flashlight batteries
C. an external 24 volt source
D. a Nagra Ni Cad battery
E. a Ni Cad belt

67. When connecting two pieces of audio equipment:
A. both must have the same impedance
B. always go from a lower to a higher impedance
C. always go from a higher to a lower impedance
D. add the two impedances together to determine compatibility
E. it is not necessary to consider impedance

68. In order to connect four wireless microphones to a Nagra 4.2:
A. plug them in to the Nagra microphone inputs
B. connect them to an external mixer
C. use the Nagra power supply
D. an equalizer is required
E. none of the above

69. The THX system is:
A. a sound effects editing system
B. a computerized looping system
C. a sound system developed by Lucasfilm Ltd.
D. a digital sound system for film
E. all of the above

70. Compared to optical sound tracks, magnetic tracks have:
A. less noise
B. greater dynamic range
C. wider frequency response
D. better overall sound quality
E. all of the above

71. The difference between a "smart" slate and a "dumb" slate is:
   A. a dumb slate is not electronic
   B. a smart slate displays time code
   C. a smart slate generates time code
   D. a dumb slate is used with television only
   E. there is no such thing as a dumb slate

72. The directionality of the acceptance pattern of a shotgun microphone:
   A. decreases with increased amplitude
   B. increases with increased amplitude
   C. decreases with increased frequency
   D. increases with increased frequency
   E. is not dependant upon amplitude or frequency

73. The Nagra IV-S TC:
   A. is capable of stereo operation
   B. generates time code
   C. records time code on the center of the tape
   D. operates on DC power
   E. all of the above

74. The Nagra T - Audio
   A. is a portable tape rec :der
   B. does not use 1/4" tape
   C. is a DAT system
   D. is a time code generator for the Nagra 4.2
   E. none of the above

75. The R - DAT system:
   A. uses a rotating head
   B. is a digital system
   C. does not require Dolby processing
   D. allows multiple generations with no loss
   E. all of the above

CAMERA SECTION

76. Which of the following cameras may be used when shooting sync sound:
   1 - Arri III 2 - Panaflex 3 - Arri Bl IV 4 - Arri 16SR

   A. 1 & 2
   B. 1, 2, & 3
   C. 1, 2, & 4
   D. 2, 3, & 4
   E. All of the above

77. When shooting a background plate for a blue screen foreground shot the camera should have:
   A. synchronization outputs
   B. a special lens
   C. dual pin registration
   D. a special filter
   E. All of the above

78. In order to use a Panavision lens with an Arri camera:
A. no special mounting is required
B. use a Cooke adapter
C. use a Pan-Arri camera
D. use the Arri "C" mount
E. a Panavision lens can't be used with Arri

79. Which of the following cameras uses a co-axial magazine:
A. Panaflex
B. Arri BL IV
C. Arri 16 S
D. Arri III
E. All of the above

80. In order to use tungsten balanced film outdoors which filter should be used:
A. 85
B. 80
C. 25
D. blue
E. magenta

81. The function of an anamorphic lens is to:
A. allow the use of high speed film
B. shoot extreme close up shots
C. create a wide screen picture
D. allow shooting at night
E. shoot extreme wide angle shots

82. In order to double the amount of light passing through a lens:
A. open the iris 2 F-stops
B. open the iris 1 F-stop
C. use a lens marked in T-stops
D. use an ND-3 filter
E. use a magenta filter

83. The difference between an F-stop and a T-stop is:
A. F-stops are used in the U.S., T-stops in Europe
B. F-stops are more accurate than T-stops
C. T-stops are a measurement of actual light transmission
D. F-stops are used with fast lenses
E. There is no such thing as a T-stop

84. The screen aspect ratio used with most U.S. theatrical releases is:
A. 2 to 1
B. 1.65 to 1
C. 1 to 1
D. 1.85 to 1
E. Panavision

85. How much light is lost when using an 85-N3 filter:
A. 50%
B. 2 F-stops
C. 1 F-stop
D. less than 2 F-stops but more than 1
E. more than 2 F-stops

86. Which of the following is true in 35mm photography:
A. a 50mm lens is normal
B. a 200mm lens is wide angle
C. a 25mm lens is telephoto
D. a prime lens has a variable focal length
E. All of the above are true statements

87. The "Super 16" format is used:
A. for home movies
B. to shoot 16mm film for 35mm blow-up prints
C. as a release format for educational films
D. to shoot film for television
E. There is no such thing as "Super 16"

88. Which of the following factors affect depth-of-field:
A. focal length of lens
B. F-stop
C. distance to subject
D. All of the above
E. None of the above

89. Compared to a 50mm lens, a 200mm lens:
A. has greater depth-of-field
B. has a narrower field of view
C. provides a wide angle view
D. required more sophisticated color correction
E. requires less light

90. Which of the following is a difference between Panavision and Arriflex cameras:
A. Panavision cameras are not for sale
B. Arriflex cameras may be rented from Panavision
C. Panavision cameras may be rented from Arriflex
D. Panavision cameras can be mounted on a Steadicam
E. Arriflex cameras can be mounted on a Panaglide

91. When shooting a scene lit by 100 footcandles of light with film rated at 100 ASA, the correct f-stop is:
A. f 2
B. f 2.8
C. f 5.6
D. f 8
E. impossible to determine with information given

92. Which of the following camera system components should be checked for F.O.D.:
A. the film gate
B. the internal mechanism of a loaded magazine
C. the ground glass
D. the filter
E. All of the above

93. A light leak may come through:
A. the matte box
B. the film magazine
C. the eye-piece mechanism
D. All of the above
E. B & C only

94. A slate is used:
A. only to synchronize sound and picture
B. only for master scenes
C. by the editor to identify camera rolls only
D. every time the camera rolls to identify the shot
E. None of the above

95. Which of the following crew members would ordinarily use a light meter:
A. Camera Operator
B. Director of Photography
C. Gaffer
D. Camera Assistant on the "B" camera
E. All of the above

96. Which of the following should be done before focusing any lens:
A. set the T-stop
B. measure the distance between film gate and subject
C. view cross-hair for sharpness
D. check the kelly wheel
E. zoom in first, then focus

97. Which of the following items should always be carried by the camera assistant:
A. one inch white cloth tape
B. a clean handkerchief
C. a flashlight
D. a can of compressed air
E. All of the above

98. Which of the following operations requires T marks:
A. setting a rim light by the gaffer
B. blocking shots by actors
C. focusing the camera
D. All of the above
E. B & C above only

99. A rack focus shot is a shot which requires:
A. setting the camera focus by measurement
B. moving the camera during the shot
C. a rack focus lens
D. following an actor with the camera
E. changing the focus setting during the shot

100. During the shooting of a scene, which of the following are allowed to talk when the camera and sound are rolling:
A. the sound Mixer
B. the director
C. the actors performing
D. the director of photography
E. All of the above

VALENCIA
Community College

Steven Spielberg, Interviewed by Jane Pauley, live on

THE TODAY SHOW -- FEBRUARY 23, 1989

"There is a very enthusiastic young workforce ready to go to work in the movies there (Orlando)."

"There is a program underway right now where Universal Studios has funded Valencia Community College in one of the greatest programs for training young filmmakers and technicians, so this is all sort of seed and fodder for the future, and some good things are happening."

-- Steven Spielberg

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NEWS DIGEST

INSIDE

☐ **Florida**

Ethics panel overworked

TALLAHASSEE — Florida's new law requiring all lobbyists to register with the state is causing the stat Ethics Commission nightmares.

The Ethics Commission, already running behind in investigating reports of ethics violation, is being inundated with registration cards from state lobbyists.

See Page 2A

☐ **Sports**

Hounds, Pats top swimmers

ORLANDO — Lyman High School's swimmers who didn't win their races, but placed, played a big role in the swim team's convincing win over Lake Mary's boys at the Seminole Athletic Conference swim meet over the weekend.

The Rams took five first places compared to the Greyhounds' four, but Lyman's depth of swimmers who placed won the meet for them.

See Page 1B

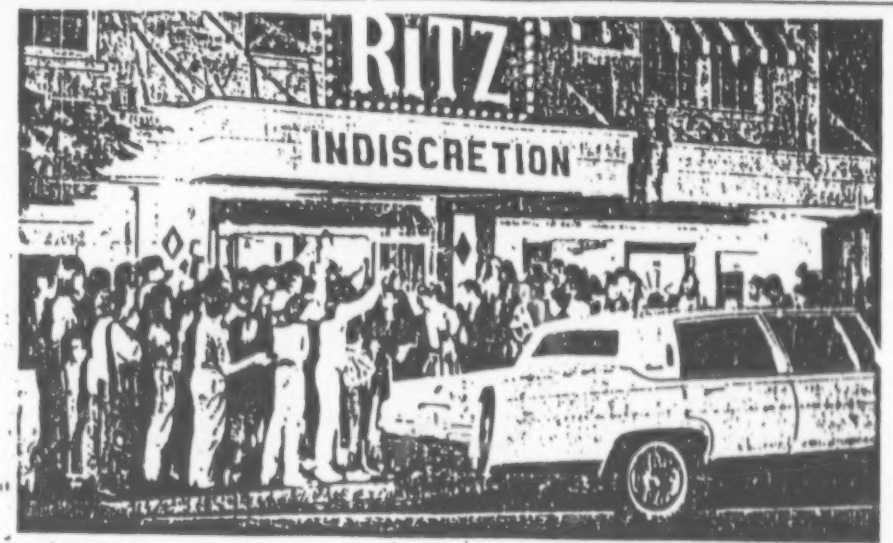
BRIEFS

Jackpot grows to $12 million

TALLAHASSEE — Florida's Lotto jackpot doubled to an estimated $12 million Sunday after players failed to pick all six winning numbers in the weekly drawing, lottery officials said.

Although no single player chose all six numbers drawn Saturday, nearly 271,000 players won something by correctly guessing three, four or five of the numbers. The winning numbers were 7, 13, 19, 28, 36 and 46.

Lottery officials said 382 players picked five of six numbers to win $2,124 each. Another



Herald Photos by Tommy Vinyard

Many of the extras for a scene from a Valencia Community College film, shot outside The Ritz theater in downtown Sanford Sunday night, were recruited from the Hall Shell Oyster Bar next door.

The Ritz' heyday returns for a night

By LAURA L. SULLIVAN
Herald staff writer

SANFORD — Jim Dunn stood outside The Ritz theater last night in a tuxedo, remembering the days when fifteen cents bought admission to one of the liveliest spots in Sanford.

As a local extra playing a chauffeur in the film "Sealed With a Kiss," Dunn shared the nostalgia of the central character who rode in the back seat of his limousine.

"I used to come here as a kid, so to see this is

County leaders emerge

By J. MARK BARFIELD
Herald staff writer

SANFORD — Tony VanDerwerp, director of the Seminole County planning department, and Public Works director Larry Sellers today were named acting deputy managers of the county as acting County Manager Bob McMillan begins to rebuild county government's staff leadership.

The formal appointments this morning follow the announcement that the director of one of the county's most critical departments, the Office of Management and Budget had resigned along with one of her chief aides. No appointment to replace Penny Fleming, OMB director, has been confirmed.

County Attorney McMillan, who became acting county manager Friday at 5:01 p.m., said Friday, VanDerwerp, 37, had agreed to take over the responsibilities of former Deputy County Manager Jim Bible.

This morning, McMillan said he asked Sellers to assume Beamer's responsibilities until a new deputy could be hired. Both men accepted the appointments, McMillan said.

Bible and fellow deputy manager Montye Beamer resigned last Tuesday following the announcement of the resignation of County Manager Ken Harper.

Bible oversaw all county development departments, including the Building, Land Management and

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Ritz

Continued from Page 1

Valencia Community College students producing "Sealed With a Kiss" last week painted over what had been a tropical mural on the pink building's front, cleaned up box office windows and placed a flashing "Ritz" sign over the door.

Dunn, owner of Fulton Center, was asked to fill in as an extra when limousines rented for the filming did not arrive. He then lent two limos to the film crew for the production and offered to play the part of chauffeur.

"I'm doing it for downtown," said Dunn, a member of the downtown merchants association. "Downtown needs this kind of activity."

In the grand finale scene filmed last night at the theater, central character Cliff Talbot, played by Chris Clavert, arrived at The Ritz by limo with his wife and two children for the premiere of his movie "Indiscretion." The successful movie producer made a nostalgic visit to The Ritz, which was then seen as empty and run-down, in an earlier scene filmed Oct. 8.

Kim Nichols, location manager for the film, said The Ritz was chosen because the crew could find no other Central Florida theater remaining from the 1920s.

Cliff's decision to hold the premiere at his hometown theater rather than in Hollywood is symbolic of the Orlando area's emergence into the film industry, Nichols said.

"In the final scene,...Cliff cared enough to see the premiere here rather than Hollywood. His choice reflects a message to the film industry that Orlando has talented people. You don't need to bring crews in from Hollywood," Nichols said.

The production is part of a program coordinated by VCC and Universal Studios to train local filmmakers under a $200,000 Sunshine State Skills grant and a $406,317 federal grant. The 120-student program is in its second session.

Nichols said the first act will be filmed in the third session, which begins in January. That act, which will be filmed in black and white, takes place in 1957.

The second act, filmed this summer, takes place in 1969 at the Woodstock rock festival. Richie Havens, the first performer at Woodstock, is composing the film score.

The film will be completed in May, and may be distributed across the state, Nichols said. Although "Sealed With a Kiss" probably will not be released on a large scale, she said the students will hold an Orlando premiere.

Crew members began setting up a crane and lights on Magnolia Avenue at 4 p.m. Rain delayed a dress rehearsal, which began after 9 p.m. The crew completed work on the third act after midnight.

Magnolia Avenue was blocked off from Third Street, and Second Street was blocked between Park and Palmetto avenues during the filming. Four off duty police officers controlled the crowd which lined the streets watching the evening's activity.

Many of the 70 extras lining a red carpet outside the theater were recruited from The Half Shell Oyster Bar next door during last-minute casting.

Tom Moore, Sanford, was eating dinner with his four children when a crew member asked for extras at the restaurant. "I figured I haven't made 'America's Most Wanted' yet, so what the heck," he said.

Herald Photo by Tammy Vincent

Jim Dunn, who furnished the limousins for the theater scene remembers when he page 15 cents admission for movies at The Ritz.

State will review school policies

By VICKI DeSORMIER
Herald staff writer

SANFORD — The Seminole County School Board has agreed to take advantage of the Florida School Board Association's (FSBA) free policy manual review and revision service.

"We need, every once in a while, to go over every policy and make sure of its legality and to make sure it is current," board chairman Ann Neiswender said during a school board work session last week.

In the past, she said, district staff members have done the review process. She felt, however, that their work schedule could not handle an additional assignment at this time.

The lengthy process has been already completed in Lafayette County and is nearly finished in Madison and Suwannee County. St. John's County has begun the process. Seminole is the first of the top 10 largest districts in the state to request the service.

"There is no charge for the FSBA service; it is a part of our annual fees," Neiswender said. "I think we would do well to take advantage of it."

Board member Pat Telson does not agree.

"Sure it's free, but it is taking our policies out of our hands and making them like Dade or Orange policies," she argued. "I like having the personal touch on the policies."

Karen Beach, director of the FSBA's policy services division, said there was still a great deal of local input in the sindardized manual. "We try to maintain a lot of home rule," she said.

The plan which the Seminole County school board has chosen would include several meetings between Beach and policy review committee members. Committee members will consist of citizens, teachers, administrators and non-instructional personnel.

From those meetings, Beach will draft a preliminary revised district policy manual which includes policies written at the district level, policies which correspond to the local ones and others which pertain to the subjects which are covered locally, but are not specifically addressed.

"I don't like that," Telson maintained. "I think people will go along with whatever she suggests and our policies will be just like everyone else's."

Policy coordinator Hortense Evans said she believes the FSBA/Seminole County policy manual will be a cooperative effort.

Beach said she would like to start on the review process in mid-November. She believes it will take three months to produce a first draft of the new manual. "Maybe a little longer because of the holidays," she added.

"I want these revision meetings to be well publicized," Telson said.

Board member Joe Williams Jr. said he felt the process should be completed by July 1, 1990 so the revisions could be advertised and go into effect in time for the 1990-91 school year.

Beach said she could meet that deadline without any problem. "I think this is a good decision," Neiswender said.

Japan bans ivory imports

United Press International

TOKYO — Japan, the world's largest consumer of ivory, formally banned all imports of the product Monday, bowing to growing international pressure to protect Africa's endangered elephants from extinction.

The decision was announced by Chief Cabinet Secretary Mayumi Moriyama after high-ranking officials of government ministries and agencies concerned with ivory trade endorsed an earlier agreement reached by Cabinet ministers.

The Ministry of International Trade and Industry enacted measures to bar ivory imports Oct. 20, when the Cabinet ministers made the decision, a spokesman for the ministry said.

Supervisors

Continue from Page 1A

for 13 years. "It is always a shock, but these things happen in government every once in a while. Any time this happens anybody will rethink their career, but I have no immediate plans to leave."

"Usually an employee looks to a supervisor for stability, right now I have none," said Jerry McCollum, county engineer.

prevents direct intervention of commissioners into management decisions reserved for the county manager. But many senior county officials said the board can still impose its will on all levels of county management.

"It does not take a rocket scientist to figure out that if the board wants a director out, they'll find a way to tell the (county manager) to get him out."

ers and him, but I did not know it was going to happen when it did."

Most directors said they have told their staff to continue their jobs on a "business as usual" basis.

Hooper and Glenn said county functions will inevitably slow as directors seek to find coordination from County Attorney Bob McMillan, who is now the acting

Ortega delays cease-fire decision

United Press International

MANAGUA, Nicaragua —

democracy.

Ortega contacted Costa Rican

Tuesday whether or not the Sandinista government will re-

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FLORIDA FILM SCHOOLS GET HIGH MARKS

BY JANICE BARON

When the film industry speaks, the state of Florida is eager to listen. Industry sources expect Florida's entertainment business to grow from $200 million to more than $1 billion a year within the next decade. Florida's reaction to the growth is a commitment to build a statewide film education program within selected community colleges and universities. The program is designed to meet the needs of the industry and encourage Florida production.

The educational infrastructure has been developed through a series of studies and recommendations made by the Post Secondary Educational Planning Commission (PEPC), a research arm of the state's legislature. PEPC and industry professionals of the Florida Motion Picture and Advisory Council have set up guidelines and specialized curricula with input from film educators nationwide. Graduate and undergraduate film training programs have been implemented or expanded, or are in development, at Florida State University (FSU), University of Miami, University of Central Florida (UCF) and Valencia Community College (VCC).

Many filmmaking experts already believe that within a couple of years the film training programs in Florida will be on the leading edge of the industry. Last February, during an interview with Jane Pauley on NBC's "The Today Show," Steven Spielberg said that Orlando's Valencia Community College Technical Film Training Program was one of the greatest programs for training young filmmakers and technicians.

The program was established in 1988 in response to PEPC's recommendation that select community colleges focus on training below-the-line people. "Its purpose is to cross-train theater technicians or technicians in allied entertainment areas, and teach them film skills," says Rick Rietveld, program director for Theater and Entertainment Technology at VCC.

al Lazarus

The 15-week course focuses on six areas of training: camera assisting grip work, sound mixing, editing, lighting and set construction. Universal Studios Florida is participating as a corporate partner in the current program. The course involves students in producing a feature-length film. The

Rick Rietveld

script is broken down into a three-act anthology, making it possible for three class groups, extending 15 weeks each, to participate in the production process. The film, "Sealed With a Kiss," is expected to be completed by the summer of 1990.

To date, the Technical Film Training Program is the only one of its kind in the state. Recently, approximately 1,500 applicants vied for 90 class openings.

Outside looking in is Dr. David Werner, senior assistant dean at the University of Southern California School of Cinema/Television. "That's one of the best programs I've seen anywhere

Donald Ungurait

around the world," he says. Werner has been called upon to be a consultant with the Florida Film Institute, a group that oversees the recommendations of PEPC. For the past several months he has traveled around the state examining most of the major programs that currently exist.

"I'm looking at some of these Florida programs with a bit of envy for the students, because what has been set up in Florida is something we don't have and probably will not have in California," Werner continues. "We can't get the industry interest to access those sort of facilities on a consistent basis." Werner adds that Florida's situation is unique in that education, industry, government and community leaders are all working toward the same goal.

Florida State University has two new programs that are a result of these combined efforts. A Master of Fine Arts degree will be offered in the FSU School of Motion Picture, Television and Recording Arts Conservatory at the Asolo Performing Arts Center in Sarasota, Fla.

According to Dr. Donald Ungurait, dean of FSU's film school, the film conservatory was the first thing the Advisory Council and PEPC recommended. "It's a conservatory using the European film school as a model. It's more like the American Film Institute than other graduate programs around the country," says Ungurait.

The MFA degree program begins this fall with 24 graduate students working full time over 24 months. The intensive professional program concentrates on six creative filmmaking skills: screenwriting, producing, directing, camera, sound and editing. The program will rely heavily on industry professionals to provide specialized training in workshops and seminars.

On line this fall at FSU's film school in Tallahassee is a Bachelor of Fine Arts program designed to provide a strong liberal arts education with a film major focusing on production skills and management training. The curriculum includes film/video production, distribution and exhibition of feature motion pictures, TV movies of the week, television series, commercials and corporate communication.

Meanwhile, in Miami, beginning this fall the University of Miami will offer an MFA in screenwriting or production. Paul N. Lazarus III, the director of the film program, used to be a New York talent agent, an entertainment lawyer, a studio head and a film producer.

Lazarus says that the school's undergraduate program is unique because students must take a second major from the College of Liberal Arts. "They also leave the program with the knowledge of not only how to load the camera, but how entrepreneurial skills are involved with making a film," he says. In addition to narrative films, students work in animation, documentary and experimental filmmaking.

In the fall of 1990 the University of Central Florida will begin its Bachelor of Arts in film program, which has been planned ➲

VCC project "Sealed With a Kiss," with Richie Havens

for three years, with representatives from Disney and Universal Studios Florida participating in its development. School of Communication director Dr. James Welke describes the program as a creative, hands-on experience. It will provide specialization in general production, screenwriting or animation.

Since UCF is located in Orlando, Welke looks forward to using some of the professionals from Disney, MGM and Universal as adjunct professors.

At present, there are additional film training programs being developed in the state. However, the Florida Film Institute is being mindful not to develop duplicate programs. According to state officials, this would waste state money and misrepresent the needs of the film industry.

"They're doing this very intelligently," says Werner. "They've looked at the existing film schools in the country and have seen what's wrong with them. They're not making the same mistakes. The curriculum is being designed by the industry so you have direct industry involvement."

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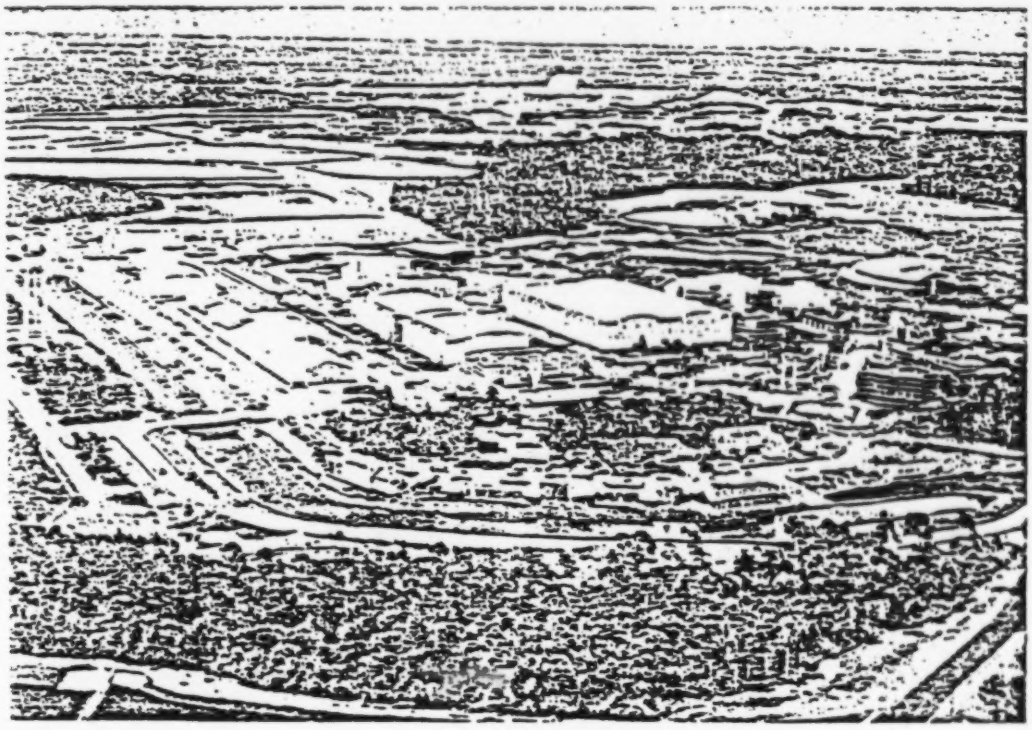


THE WALT DISNEY COMPANY

The new Disney/MGM Studios complex is the latest addition to Mickey's empire in Central Florida. The complex includes sound stages, postproduction, back-lot street, wardrobe and crafts shops, as well as production offices.

ALMOST WAS

9 silent black and white films *The ade* and *A Florida Feud* weren't ollywood, but today's film capital to these little-known motion pic- marked the beginning of the end y little town which seemed des- come the national center of film —Jacksonville, Florida.

g to the *Lights! Camera! Florida!* ndowment for the Humanities, sonville in 1907 was an active ter known as "the sun capital," when the Kalem Company established the first permanent motion picture studio in Jacksonville. By 1916, there were 100 studios. Film stars such as Ethel Barrymore, Lionel Barrymore and Oliver Hardy appeared in Jacksonville-made movies, and the city soon became known as "the Winter mecca for producers."

But for numerous reasons, the movie industry began to lose its luster for the citizens of Jacksonville. A mob scene in the 1916 film *The Clarion* became unruly and destroyed downtown property, and, in *The Dead Alive*, producers obtained the look of authenticity by falsely reporting emergencies so that footage could be shot of emergency vehicles in action. Local investors lost money in questionable stock deals offered by production companies. Opposition mounted against such Jacksonville-made films as *The Cracker's Bride* and *A Florida Feud* that depicted poor whites in an unfavorable light.

The city election of 1917 ended the Jacksonville movie industry. The overwhelming victory of candidates with an anti-moviemaking stance drove the producers out of Jacksonville and to the growing film mecca of Hollywood. The Kalem Company, which had been the first to arrive, was the first to leave.

LANDO 1989: DEJA VU

an ironic twist in the script on Florida's history, over the past several years the ion picture industry has witnessed the d emergence of a new film capital in ida, this time, in Orlando.

lorida has long been a favorite among ducers for location shooting; the list of h and spring-break genre movies is ex- ive. The state's home-grown producers shot little-known "B" movies. But all 's changing—fast.

n 1988, the face of Florida filming nged forever when two major motion pic- companies, Disney/MGM and MCA/ versal, built large, full-production stu- southwest of Orlando. Reports persist Paramount will soon join them. Sudden- s the winds of fortune shift, there is an tement in Central Florida which hasn't n felt since the late '60s, when Walt Dis- 's Florida dreams became a reality.

or many locals, "Hollywood East" is a im come true. Others, however, say it's much, too fast, and harp in with Dorothy "there's no place like home".

ut what people say and what people k, true to form, has little bearing on what ally happens. Orange groves are giving to sound stages, movies are being lensed distribution deals cut. And unlike 1915, time, there's no turning back.

UDIOS, FLORIDA STYLE

y most industry standards, a state is not a n state" unless it has production and -production facilities. Thus, in 1988, ida became a film state with Orlando as apital, when Disney/MGM and MCA/ versal opened the floodgates for the film television industry in Central Florida by structing mammoth studio facilities. In ition to huge sound stages and massive s lots, each studio plans to open up to s—in effect, adding two more major ist attractions to the area.

Universal Studios Florida Norman , vice president and studio manager at versal Studios Florida, says plans for a studio/tour package have been in the ks for 20 years, but didn't really take e until the company purchased land in 1. However, he states, Universal has been involved in numerous Florida productions in the past including *Miami Vice*, *The Creature From the Black Lagoon*, the popular *Smokey and the Bandit* films and *Jaws*.

Universal, located on a 444-acre site northwest of the intersection of Interstate 4 and the Florida Turnpike, five miles southwest of downtown Orlando, is just down the road from Disney's studio, making most people think the two filmmaking giants are in fierce competition with each other. Rice discounts all the hype about his studio's race with Disney/MGM, noting that Universal's move to Florida was not related to Disney's plans. "At this point, we [Universal and Disney] are really only enhancing each other's position in Florida," he says.

Currently, Universal Studios has four completed sound stages, with infrastructure for five more. Three of the four sound stages enclose 16,500 square feet each, and the fourth has 22,000 square feet of space. All four measure 35 feet from floor to light grid.

Two support buildings flank Universal's sound stages. One contains offices, makeup and dressing rooms, rehearsal halls, editing suites, and projection facilities. The other building houses a variety of sophisticated shops and equipment to provide production support.

The New Leave It to Beaver, a cable-TV series, has already found a home at Universal Studios Florida.

Despite his looming stature and local influence, Rice is normally quiet, almost subdued. Yet when talking about his studio, he becomes quite animated, beaming like the father of a newborn. "I think we're doing something here that is so prototypical in nature . . . I mean, people have never seen the sort of things we're putting in here. It's really exciting," Rice says.

Brian Grazer and Ron Howard announce their new film, *Parenthood*, which was shot at Universal Studios Florida.

Even without the back lot completed, Universal had already hosted several large productions by the beginning of this year. These include the feature films *The Spring* (Quest Studios) and *Parenthood* (Imagine Films Entertainment), and the cable TV series, "The New Leave It To Beaver." Looking over the coming year, Rice says he expects six more features, including *Psycho IV*, and a sitcom to come to the studio.

Rice says that Universal's tour, which opens to the public in 1990, will not impede production. "It is possible that you could come in here and shoot a show and never know that there's a tour around," he says. "We will have a real experience for the visitors. They will see actual productions, not staged productions." He states that, by the time the tours start, the studio will employ around 3,500 people, adding that filling those positions won't be a problem. "Without advertising, we've already received about 20,000 unsolicited applications."

Disney/MGM Studios About five miles west on I-4 from Universal, you enter Disney territory. There's no mistaking it: all the highway's exit signs point to some place that's under Mickey's purview. All combined, the Magic Kingdom, EPCOT and the World Showcase, Walt Disney World Village, Pleasure Island and the Caribbean Beach Resort make up a resort and entertainment hub that is unparalleled on this planet.

These days however, the spotlight focuses on Disney's newest addition, Disney/MGM Studios. As with Universal, Disney's idea to

have a studio/tour in Florida is not new. According to Bob Allen, Director of Film and Tape production, Walt Disney first conceived of a studio tour even before Disneyland was built in California. "Walt said, 'We ought to make a tour of our studio.' And they looked and there really wasn't enough room. They were going to go across the street, and that's how they settled on the Anaheim site for Disneyland—that originally was going to be some sort of studio tour," Allen says. "So the idea's been kicking around the company since the early '50s."

Allen says the company decided not to build a studio until now because no one was certain they could bring productions to the area. "We always had a strong feeling that if you're going to do a studio tour, whatever you show the public has to be actual work—you can't just fake it," he says.

Disney's studio complex includes three sound stages that encompass a total of 27,200 square feet of production space and feature a flexible grid that uses an advanced winch control system and computerized lighting. Unlike Universal, where there is a selection of companies to fill production requirements, all of the on-site production equipment and services at Disney Studios are Disney-owned. The exception is post-production, which is provided by the Post Group from Hollywood. The studio will employ about 2,100 full-time employees when it opens for tours in May of this year.

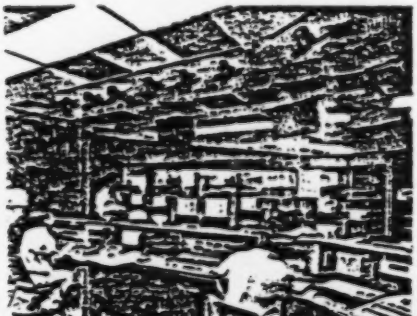
Allen says that his facility incorporates "the only really new stage design thought in 30 years. These are revolutionary technical systems for making pictures. . . . They're designed as buildings that are transparent, so that producers can do anything his creative forces tell him to do."

Where Universal's back lot is still coming up, Disney's is complete. Back lot scenes include a 1,000-foot-long city street (New York or Paris—in 1929 or 1989), a brownstone side-street and eight homes representing various architectural styles. Disney's property, which spans 43 square miles, offers a producer just about any type of setting for location shooting, including beaches, fiel forests and jungles. Film and television p jects that have already been produced at D ney are "Win, Lose or Draw," a segmen "Siskel and Ebert," a Carol Burnett S; cial, MTV's "Remote Control" game sho and two series, "Superboy" and "The Mic ey Mouse Club." Allen is currently looki at 15 feature projects, a couple of Disn Channel programs, and about 30 bac ground-type productions to come to Disn Studios in the coming year. In attracting pr ducers to shoot at Disney, he says, "the pla really speaks for itself. Generally, if I can g a producer here, the sale is made."

Allen says Florida currently has its pitfa for producers, most notably a lack of peop with production skills. But he maintains a optimistic, although conservative, outloc on Florida's future as a film state. "We never be Hollywood and I don't think w should be," he says, adding, "I think it's re sonable to say that over the next 10 years, w can reach a billion dollars in revenue. I thin our goal should be to be the place you go you *don't* go to Hollywood."

SUPPORT SERVICES

Studios are great for keeping three things off the set: sound, weather and unwanted people. But the basic features of a studio—four walls, a lighting grid, and maybe a cyc—do not a movie make. A producer also needs cameras, monitors, film, lights, sound equipment, and the crews to operate these items. He or she needs editing suites, post facilities, caterers, costume suppliers, and a slew of other services. Whereas most of the support services at Disney/MGM are provided by Disney, Universal has become the Florida home to many of the biggest names in the industry.



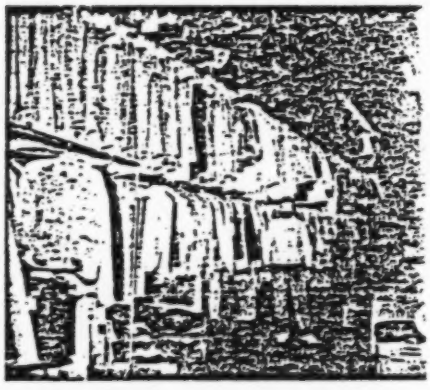
THE WALT DISNEY COMPANY

e Post Group provides state-of-the-art post-production at Dis-r/MGM Studios.

To a producer shopping for services and supplies, Universal Studios Florida is the "general store." The current roster of support companies based on Universal's property is extensive. DISC provides computerized production budgeting and payroll, and will handle the studio's extras casting in the fall. Lee America supplies filmmakers with all the lighting and Panavision camera equipment they could need. Century III Teleproductions performs video post-production, with other post work going to Warren Sound. Polyeffects Design and Production builds props and special effects. Costume Rental Corporation outfits the actors, and Trans-American Catering (Michael's in L.A.) feeds everybody. Other support services are provided by ITEC, Unitel, and others still moving onto the property.

Other facilities located nearby round out the requirements on a producer's shopping list. Patterson Studios in Winter Haven and Last Stage Out of Town in Polk City give producers the choice of using smaller sound stages. The Chase Studios, Film and Tape Associates, and Florida Film and Tape bring the producer additional filming and video taping services.

Just around the corner from Universal at MetroWest, Video Marketing Services recently opened a videotape duplication and format conversion facility that uses the most advanced equipment and processes available anywhere in the United States. The company has continually set the industry pace by becoming the first facility in the United States to mass produce Super-VHS (S-VHS), and then later incorporating D-1 digital transfer into the duplication process.



Costume Rental Corporation fits all at Universal Studios Florida.

To most producers, shooting in Central Florida will be like shooting in a foreign country. He or she needs someone who knows how to pull all the resources of a production together, someone who knows where to get what in Orlando and throughout Florida.

The Orlando-born company Producer's Hotline fills that need. Producers Hotline

(407-898-5788) is a 24-hours-a-day, seven-days-a-week production coordination service. Someone from the Producers Hotline can meet with a producer during development or pre-production and coordinate some or all of the production resources. Then, drawing on the information in a computer database, Producers Hotline will go out and find just about anything, from location sites to production crew and equipment.

THE ORLANDO FILM OFFICE

Producers who go to Orlando soon realize one thing: the strings they're accustomed to pulling to get a film made don't stretch the 3,000 miles to Orlando. A producer needs someone local to "pull strings" for them, and that "someone" is the Orlando Office of Film and Television, a division of the Economic Development Commission of Central Florida.

As of January 1986, Orlando had no office to handle the thousands of calls relating to film and television production that were being directed to the chamber of commerce. In fact, the city's business and political leaders weren't even convinced of the need for such an office. But Cathy Savino was.

In 1986, Cathy Savino, director of the film and TV office since its inception, persuaded Orlando's decision-makers to establish for the office two goals: to promote the area's locations and production capabilities to producers and, once producers arrive, assist them in permitting, location scouting, and production coordination.

Savino says that once the office was approved, the big question was, "OK, when do we start this job?" She recalls with amusement that Bob Allen Sr., then president of Disney World and defacto spokesman for the company said, "Well, let's start her on April first because only a fool would want this job."

The efforts of Savino and her assistant, Maria Cioce, have paid off. In addition to attracting dozens of commercial shoots to Orlando, they've successfully brought in large feature film projects including *Ernest Saves Christmas* and the Ron Howard-directed *Parenthood*, which lensed in Central Florida early this year. The film and TV office was also instrumental in attracting the TV series "Superboy" to the area.

One of the biggest challenges faced by Savino and her staff is production permitting. "Producers don't care about jurisdictional boundaries," Savino says," and Central Florida communities are very jurisdictional." She says that with the one-stop permitting provided by her office, the tri-county area—Orange, Seminole, and Lake—all looks the same to a filmmaker.

The studios give Central Florida a distinct advantage in attracting productions over other Florida cities, says Savino, because the producers normally don't want to shoot more than 50 miles from where they're doing their studio work. "I can pretty much see that in the future there will be a lot of people shooting in the tri-county area. I can't imagine someone coming to Florida and shooting in Miami, and in Orlando, *and* in Jacksonville. Unless they've got a huge budget, they can't afford to go all over the state."

'It's happening a lot faster than I anticipated. The next five years are going to be really interesting around here.'

Savino concurs with Disney's Bob Allen that the area's only real weakness right now is local film crews. "We're just not that deep technically," she says. But countering that, she believes Orlando's weather, studios, and mounting number of support services will be more than enough to entice filmmakers.

Savino admits even she's surprised at the rate of growth of the industry in Orlando. "I think (now) it's happening a lot faster than I anticipated," she says, adding "the next five years are going to be really interesting around here." The Film Office can be contacted at 407-422-7159.

INDEPENDENT PRODUCERS

Whatever the historical reasons, whether it's been the lack of production facilities, funding, or the neophyte status of the state's academic filmmaking programs, a Florida-based producer is rarer than the state's endangered panther. Most feature film producers who have worked in Florida, like Ron Howard, come from California or New York. There are however, a few pioneers. Hugh Parks, a former aerospace executive, has produced two full-length features. Park's Quest Studios shot *After School* in 1987, and completed *The Spring* at the end of last year.

Tim Grayson, a principal in the production company of Zimmerman & Bronkowitz, is another newcomer testing production waters. Grayson sums up the major problem local producers face—just like their Hollywood counterparts—getting money.

Writer/producer Joseph Tankers agrees. "Money's no problem," Tankers says, "I just need some."

STATE OF THE UNION

By a provision in its constitution, Florida a "Right to Work" state. "Right to Work means that the constitution guarantees ea citizen the right to gain employment withc having to be a member of any union. T reverse is true—no employer can discrir nate against a potential or existing employ because they are a member of a union.

"Right to Work" has been a boon to Flo da industries in general, and a big boost film and TV production. One company th has already discovered the advantages is D ney/MGM Studios. "We've reinvented t way that management relates to labor in t motion picture and television business Disney's Allen says. "We've set a pace wi organized labor." And Allen doesn't see t state's right to work status changing any tin soon. "It would take a constitutional amen ment to change it. It [right to work] is, acro the board in every industry, an advantage . there's no down side to right to work. It's tremendous economic advantage," he say

As advantageous as it may be, right work is a never-ending topic of controver in Florida. Greg Galloway, an entertainme attorney with the Orlando law firm of M guire, Voorhis and Wells, explains. "Th employers come to this state expecting to b able to employ non-union personnel, and the entertainment industry, that becomes big issue. Most of the major employers hav signed basic agreements with the unions ar therefore, no matter which state they go t the unions exert pressure to have their men bers employed or have new employees b come union members."

Although Galloway, like Allen, doesn see the constitution changing any time soo he does predict that the statute's ambigui and vagaries will be addressed within th next few years.

"People misconceive right to work," sa Brian Lawlor, business representative f I.A.T.S.E. Local 631. "They take it to mea that you don't have to go union, which i itself is sort of a discriminatory attitude."

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WHY CENTRAL FLORIDA?

OK, so why Central Florida? Why does the yellow brick road to the world's next production center lead to Orlando and not Dallas, Ontario, Nashville, or North Carolina? The answer is not simple because it's not singular. In every other production town outside of L.A. and New York, one finds one or two good reasons to shoot there. In Central Florida, there are all those same reasons, and more.

First, of course, is climate. Year-round mild temperatures and clear skies make for ideal uninterrupted location shooting. Another plus is the area's wide variety of locations. Almost any "look" (nope, no mountains yet) can be found within a short drive of Orlando. From the nearby lush tropical or swamp look of the St. Johns and Wekiva rivers to Orlando's modern neo-gothic skyline to suburbs that are "Anywhere, U.S.A.," Central Florida has it all. Both east and west coast beaches are an hour and a half from Orlando. One can shoot a beach sunrise and a beach sunset in the same day.

Another attraction to the state is the availability of talent. Florida boasts the third largest S.A.G. talent pool in the country. And though there is currently a shortage of technical production skills, the state's academic institutions are beginning to turn out well-qualified crew members in large numbers.

One of the state's biggest lures to producers is lower production costs. "We can shoot something 20 to 30 percent cheaper than in L.A. or New York, with comparable quality," says Allen at Disney. "If the guy was going to spend $5 million on it in L.A., we'll see if we can save them a million here."

Universal's Norman Rice, himself a former gear in the Hollywood film-making machine, is pleased with the growth of the industry in Central Florida. He points out a major difference between the two areas: "One of the things you see down here, that you really have to look far and wide for on the west coast, is enthusiasm. People are really excited here. If we don't lose that excitement, if we don't become jaundiced in our approach, if we don't become jaded, if we keep that perspective, it will be a very good relationship."

'One of the things you see down here, that you really have to look for on the West Coast, is enthusiasm. People are really excited here. If we don't lose that excitement . . . it will be a very good relationship.'

WRAP

In *The Wizard of Oz*, Dorothy eventually found her way home. Florida's film and television industry is not "over the rainbow" yet; no, not even out of the woods. Great changes must still be made. The pool of technical labor must deepen, the state's universities must expand their curriculums in film, and the financial community, both institutions and private investors, must learn the "biz" of "showbiz."

But like the tin man and the scarecrow in that classic film, the people of Central Florida have put their brains and hearts to the task of building a world-class film and TV production community. And like the lion, they also have the courage to make it happen.

The credits won't roll on the story of Florida filmmaking for some time to come. But so far, it looks like a box office smash.

Mike West is a "Real" Floridian, having lived his entire life in Central Florida. He is a regular contributor to several entertainment publications and serves as a public relations consultant to Florida-based entertainment interests.

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